AN

ESSAY

ON

MEDALS.

MUSEUM BRITANNICUM

(by John Pinkerton.)

LONDON:

PRINTED FOR JAMES DODSLEY IN PALL-MALL.

M DCC LXXXIV.

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MVSEVM
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PREFACE.

AS ſoon as the ſtudy of medals, attending the other arts and ſciences upon their revival in Europe, became any thing prevalent, books aiming, like this, to contain general principles of that branch of knowledge likewiſe appeared. In Italy, where collections of ancient coins were firſt formed, it was natural that works of this kind ſhould ariſe. Accordingly, in 1548*, Enea Vico publiſhed his Diſcourſes on the Medals of the Ancients; a treatiſe of good

* Others ſay 1555; they had not ſeen the firſt edition of the Giolito, Vinegia, 1548, 4to.

method, and large intelligence for that period. He therein treats of the metals employed in ancient coinage; of portraits to be found on coins; of the types on their reverſes; of their legends; of medallions; of falſe medals, and rules for diſcerning them; dates of hiſtory; forms of edifices; names of magiſtrates, &c. His example was imitated in France by Antoine le Pois, who in 1579 gave his Diſcourſe on the Coins and Seals of the Ancients; of which the dry and verboſe method is compenſated by the moſt exquiſite plates which perhaps ever attended a medallic work.

Tho theſe productions had merit, yet they had an unneceſſary length, and pedantic formality of erudition. Theſe faults became the more ſtriking as ſcience advanced, and pedantry, of conſequence, began to diſappear; for the latter is only the ſchool-maſter of the former, and as ſcience attains to maturity, their acquaintance ceaſes of courſe. When a man is in the

the rudiments of any knowledge, how full he is of it! how importantly he talks of it! but, as he advances, it becomes familiar, and he wears it eaſily about him. In like manner countries have their pedantry, as well as individuals; it being the neceſſary attendant of the introduction of ſcience.

A ſmall work therefore, which ſhould diſplay brief and eaſy inſtructions for the intelligence of coins, being ſtill very much wanted, in 1665 Charles Patin, ſon of the celebrated Guy Patin phyſician to the French king, and a very ſkilful medalliſt, publiſhed his Hiſtory of Medals, or Introduction to that Science. This treatiſe, of which the laſt edition, 1695, is, in my opinion, much ſuperior to the work of Jobert, next to be mentioned, ran thro many editions, and was tranſlated into all the languages of Europe.

Notwithſtanding the high merit of this work, and its vaſt ſucceſs, in 1692 Pere

Jobert preſented to the public his *Science des Medailles*; a title ſurely the moſt impudent that ever ſtood at the head of any book. Patin had modeſtly called his an Introduction to the ſcience; but Jobert's was the ſcience itſelf; and the book correſponds to the title, being every way worthy of a Jeſuit, and replete with the moſt glaring plagiariſm from Patin, whom he does not mention above once. But ſuch is the preference of impudence over modeſty, that his book effectually ſupplanted that of Patin, and has ſtood its ground ever ſince, paſſing thro many editions, and being tranſlated into moſt languages. Every bookſeller will tell us, that literature is a lottery; and the obſervation was never more verified than in this inſtance. It is proper to add, that the very firſt edition of Jobert is the beſt of thoſe publiſhed by himſelf; for that of 1715, which he publiſhed in two volumes, is only ſwelled with impertinence, and the crude reveries of Pere Hardouin, whom

whom the author wiſhed to flatter. The edition of 1739 is doubtleſs the very beſt; but this we owe to the editor *, and not to the author; and even of this edition the ſecond volume is a mere farrago of uſeleſs lumber.

In the very year that Jobert publiſhed his book, one, ſomething ſimilar, firſt appeared in the Engliſh language †. It's title is, "The Greek and Roman Hiſtory "illuſtrated by Coins and Medals, repre- "ſenting their Religions, Rites, &c. &c. "By O. W. [Obadiah Walker]. Lon- "don, 1692." 12mo. The work anſwers to the title in one reſpect; that, of 360 pages, not 60 are medallic; the reſt

* M. le Baron Bimard de la Baſtie; the *Bimardus*, *Baro Bimardus*, and *Bimardus de la Baſtie*, of Froelich's *Notitia*.

† There is a Latin bauble, *De Nummis*, aſcribed to our great Selden, of which he is quite innocent. It was written by Alexander Sardo, of Ferrara, and publiſhed at Mentz, 1575, 4to, tho re-publiſhed at London, about 1676, by ſome villainous editor, under the name of *Seldenus de Nummis*. Labbe's *Bibliotheca Nummaria* is annexed to it, and they are both of a piece, and fit only to wrap paſtry.

are all made up of Roman antiquities and hiſtory: but how it illuſtrates Greek hiſtory cannot be diſcovered. It's plan is ſo very confuſed and bad, and the whole work ſo feeble, that it is no wonder that it never had any ſucceſs. In 1695 a tranſlation of Jobert's work appeared, intituled, "The Knowledge of Medals," which is aſcribed to Walker.

The "Numiſmata, or Diſcourſe of "Medals, ancient and modern," by Mr. Evelyn, was printed in 1697. The ſize is folio, and the plan and writing are likewiſe in folio. That gentleman's ſtyle is ſo very uncouth and unintelligible, that, while he wrote upon every thing, he ought to have written about the black art only; but in this work he *outdoes his former out-doings*; for it is impoſſible for any one to know his meaning if he did not know it before. None of his obſervations are new, but all tacitly taken from Vico, Le Pois, Patin, and Jobert. The plates of Engliſh medals

dals are of little uſe, now that thoſe of Snelling have appeared. Even they would have been better underſtood, had he not added explanations. There is, in the Britiſh Muſeum, a copy of this work, corrected by the author, with an original letter prefixed, complaining that the printer had utterly mangled and ſpoiled his work, ſo that it is neceſſary to give corrections. The corrections are for the worſe.

In 1720 Nicolao Haym, an Italian fiddler, publiſhed at London his *Teſoro Britannico*, or Britiſh Treaſury, in Italian and Engliſh; in which he propoſed to engrave and deſcribe, in about twelve quarto volumes, all the coins, ſtatues, gems, &c. to be found in cabinets in England, and not before made public. He has accordingly given two volumes of Greek and Roman coins, with *his* explanations. But what explanations! If but a letter appears on a coin, he can aſcertain to what name that letter belongs; if but a noſe,

he will find a face to it; if the coin is quite bare, to divine its ancient forms coſts him not a thought. Medals and authors are miſrepreſented, as objects in the eyes of a madman. With the help of Diogenes Laertius he will find all the philoſophers of Greece upon old coins! Yet the reveries of this raſh *forſennato* have been followed with much reverence by medallic writers, while to people of ſenſe they afford laughter, and utter diſguſt. Khell, a German medalliſt of ſome credit, has even lately republiſhed Haym's ſtrange maſs in Latin, with additions. But had he inſpected the original medals, or known the character which that pitiful work bears here, where only it can be duly eſtimated, or indeed been poſſeſſed of any judgment, he would not have incurred the imputation of trying to perpetuate the groſs errors of ſo very fooliſh a bauble. As Haym pretends to mark the rarity, &c. of many of the coins he produces, his work was entitled to notice here.

Did not my deſign in this preface induce me to enumerate every Engliſh work, in particular, which has appeared of this kind, I ſhould paſs in ſilent contempt that called "An Introduction to the Know-"ledge of Medals, by the late Reverend "David Jennings, D. D. printed by Baſk-"erville, 1764," 12mo. But this being the only other attempt in the language, it is neceſſary to mention it in few words. It conſiſts only of about 60 pages, moſt of which are taken up with Jewiſh ſhekels and divinity, *as in duty bound to pray.* The only apology which can be made for it is, that it was drawn up by the author, as would ſeem, without the moſt diſtant view of publication; but was ſent *into the breathing world, not half made up,* by ſome officious friend. It's innumerable blunders * and holy verboſity, ſtamp it the

* To inſtance a few, he tells us that all ancient coins were firſt caſt in molds, then ſtamped; that there were ſometimes five mint-maſters; that S. C. is on all medals; that an altar on a coin of Auguſtus

the moſt childiſh work which ever appeared in any ſcience whatever.

From this deduction the reader will perceive how much a treatiſe of this kind was wanted, in our language in particular; tho indeed ſuch a work has been univerſally known to be needed, and much wiſhed for, during this whole century. How far the preſent may anſwer the intention, or expectation, the reader muſt judge; tho if he does not condemn, it will not be owing to the want of previous inſtructions; for I am well aware that nothing is more provocative of criticiſm than any attempt of which the author criticiſes his predeceſſors. But, as this is a work of inſtruction, it was abſolutely neceſſary to point out the faults of others, that they might be avoided.

Auguſtus is a gate; that *Votis XXX. mult. XXXX.* implies a wiſh that the emperor may live 30 years and 40 more. He ſeems to ſay that all the Roman emperors appear with diadems. He certainly had never ſeen a dozen coins; nor a ſingle medallic writer of this century.

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The leſs an author ſays at any time about his own productions the better; ſo it ſhall only be added, that, tho this little eſſay was begun as a mere amuſement and relief from idleneſs; yet I ſoon found that infinite labour was required to anſwer my own expectations. As it is diſagreeable to relinquiſh a deſign when entered upon, this toil has not been ſpared. Indeed the reader will hardly believe how much attention is required in a work of this kind, for every page almoſt contains a number of minute facts, for each of which conſiderable information is neceſſary: inſomuch that perhaps in two or three lines the fruit of much reſearch into a dozen or two of authors is preſented. Hence miſtakes are unavoidable; and tho all poſſible prevention has been uſed, yet many errors may have crept in; any of which, if the reader will point out in a letter, incloſed to the care of the publiſher, the admonition will be moſt thankfully accepted; and,

and, ſhould the work attain another edition, be followed by a removal of the fault.

They who wiſh to proceed in this ſcience may next peruſe the moſt excellent and uſeful work of Froelich *, and afterwards ſuch books of medals as they pleaſe, in chronological order as publiſhed, from Goltzius down to Pellerin and Combe. I ſcruple not to recommend Goltzius, tho all his works have many coins not yet found in cabinets, his own being unfortunately loſt, becauſe medals which he deſcribes, and which were looked upon as fictitious, are yearly found really exiſtent,

* "Notitia Elementaris Numiſmatum antiquorum illorum, "quæ Urbium Liberarum, Regum et Principum, ac Perſonarum "Illuſtrium, appellantur. Viennæ, Pragæ, et Tergeſti, 1758," 4to. This work is, however, not without faults; the liſt of Greek cities of which we have coins is defective in about a third of the number; and the plan of ſplitting the ſeries of kings of every realm into different epochs is execrable. A more minute fault is, his giving plated coins the title of *bracteati*, a name belonging to a very different kind, as the reader will ſee in Section XVIII. of this work. *Nummi lamella argentea obducti* was the proper phraſe for plated coins.

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and of undoubted antiquity. A French writer compares him to Pliny the natural hiſtorian, who was thought to deal much in falſehood, till Time drew his truth out of the well; ſo that, as knowledge advances, moſt of his wonders acquire gradual confirmation. For modern coins and medals, the authors who have treated thoſe of each particular country muſt be conſulted; the Engliſh, in particular, appear, in Snelling's Works, and Folkes's Tables, to an advantage which will not be ſoon ſurpaſſed.

As the reader may, however, expect ſome directions for his medallic ſtudies, I ſhall beg leave to offer him a liſt of what authors have appeared to me the beſt, after a peruſal of almoſt every work publiſhed in this line, from a duodecimo pamphlet to two volumes folio, and from the beginning of the ſixteenth century to the preſent hour. Perhaps this eſtimate may be thought too ſevere, when the ſhortneſs of

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my liſt is conſidered; but I will venture to ſay, that in no ſcience whatever have ſo many bad books, and ſo few good ones, been given as in this. At the ſame time, if the reader wiſhes to enlarge his ſtudies, he may pleaſe his fancy; all that I ſhall do here is, to give him a ſhort catalogue of the beſt medallic productions, and the beſt editions of them.

For the general ſcience I muſt recommend Vico's work, *Diſcorſi ſopra le Medaglie de gli antichi*; beſt editions are, *Vinegia*, 1555, 4to, and *Parigi*, 1622, 4to: and Patin's *Hiſtoire des Medailles, ou Introduction a la connoiſſance de cette Science*; beſt edition is of Paris, 1695, 12mo.

The ſtudy of the Greek coins may be begun with Goltzius, *Hiſtoria Siciliæ et Magnæ Græciæ ex antiquis Numiſmatibus*, Antwerpiæ, 1644, folio. Recourſe may then be had to Geſſner's *Theſaurus Numiſmatum*, Tiguri, 1738, two volumes folio.

This

This work contains all the Greek and Roman coins publiſhed by every preceding author, and conſiſts entirely of copper-plates, with printed explanations of only the Greek kings, tho the civic coins are likewiſe explained in copper-plates. The Roman medals, which compoſe the ſecond volume, are not illuſtrated at all. It is a pity that many of the coins are not in exact order, in the beginning of the firſt volume, and that the author has been fooliſh enough to give us many of the forged coins, tho he always marks them as ſuch; but, upon the whole, this is the beſt medallic work of general reference ever publiſhed *. The productions of Pellerin, Paris, 1762, and following years, till 1778, ought next to be peruſed, making, with all the ſupplements, ten quarto volumes. Theſe volumes chiefly contain coins never before publiſhed, and are juſtly

* The work of Geſſner is rare, and, when met with, is very ſeldom complete. Such copies as have fallen in my way go no lower than Philip the ſon; later coins will be found in Banduri.

held in high eſteem. I believe it is to M. Pellerin that we are indebted for the firſt plates of medals, perfectly repreſenting the originals in every flaw and irregularity of edge and impreſſion, which is a moſt capital improvement, and makes the view of ſuch plates almoſt equal to that of the coins themſelves. Mr. Combe's publication of Dr. Hunter's coins of Greek cities, London, 1782, 4to, as it is the laſt, ſo it is the very beſt of the kind ever yet given. The plan of preſenting the weight, metal, and ſize of every coin, in marginal columns, cannot be enough praiſed, as every uſe may be made of a deſcription ſo arranged that can be drawn from the coins themſelves.

For the Greek monarchic coins Geſſner may be referred to, as the moſt ample aſſemblage; and a few additional coins may be found in the authors mentioned in Section II. of this work, Froelich's *Notitia*, and Pellerin. We muſt regret that the

medals of Greek princes in Dr. Hunter's cabinet are not publiſhed, as they form the largeſt and beſt collection of that kind in the world, being infinitely ſuperior to that of the French king.

The Roman conſular coins will be found in full detail in Geſſner; and thoſe who wiſh for deſcriptions may read Vaillant's *Nummi antiqui Familiarum Romanarum*, Amſt. 1703, 2 volumes folio; or the *Theſaurus Morellianus*, Amſt. 1734, which is a later and a better work.

The imperial coins of Rome are likewiſe very amply diſplayed by Geſſner; tho along with him, for the rare coins, ſhould be read Vaillant's *Numiſmata Imperatorum Romanorum*, publiſhed by Baldini at Rome, 1743, 3 volumes 4to; and Khell's *Numiſmata Imperatorum Romanorum*, Vindobonæ, 1767, 4to, being a ſupplement to the Roman edition of Vaillant. Banduri's *Numiſmata Imp. Rom.* Lutetiæ,

1718, 2 volumes folio, ſhould likewiſe be peruſed, for the Byzantine coins in particular, being ſuperior to the work of Ducange on that ſubject. Occo's *Numiſmata Imp. Rom.* is a good book of general reference, being only a liſt of all coins in every reign, digeſted into the years in which they were apparently ſtruck. Occo's own ſecond edition is the beſt; the additions of Mezzabarba are of dubious faith *.

Of books on modern coins and medals the firſt which ought to be peruſed by a Britiſh ſubject are thoſe relating to his own country. He cannot begin better than with Mr. Clarke's "Connexion of "the Roman, Saxon, and Engliſh Coins,

* An authentic work on the portraits of illuſtrious men of antiquity, drawn from coins, gems, buſts, ſtatues, &c. is much wanted. That of Urſinus is not to be depended on; he was the Haym of a former period, and, like him, is given to ſubſtitute his own ravings for truth. The portrait of Virgil, in particular, which we now find every where, and for which we are indebted to one of the dreams of Urſinus, is only that of a Muſe. A gem without inſcription, or attribute, was the foundation of this univerſal authority!

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"London, 1767," 4to. A good work on Britiſh and Saxon coins, with prints, is much wanted; but as none now exiſts, let us paſs to the Engliſh: and in the very firſt place may be recommended Mr. Lowndes's excellent "Report, containing "an Eſſay for the Amendment of the Silver "Coins," publiſhed by order of government at London in 1695, 8vo; a production, tho ſhort, yet full of the moſt valuable and authentic information. Then Snelling's Views of Engliſh Money, London, 1763, and following years, 4to, ought to be peruſed, and followed by Folkes's Tables of Engliſh Coin, London, 1763, 4to, correcting the errors of either work, by means of the other. Ducarel's Letters on Anglo-Gallic Coins are very commendable, and ſingularly intereſting to every one concerned in the ancient glory of this country. Engliſh medals are publiſhed by Snelling, and in Vertue's account of Simon's works. On the Scotiſh coins the only books are thoſe of Anderſon and Snelling, neither of

them laudable. The Iriſh are well diſplayed by Simon, in his Hiſtorical Eſſay on Iriſh Coin, Dublin, 1749, 4to, with the Supplement.

With regard to other modern countries, the coins of France are beſt ſtudied in Le Blanc's *Traité Hiſtorique des Monnoies de France*, Paris, 1689, or Amſterdam ſame year, both editions in 4to. The ancient coins of Spain will be found to much advantage in the work of Florez, called *Medallas de las Colonias, Municipios y Pueblos antiguos de Eſpana, con las de los reyes Godos*, 3 tom. 4to; the two firſt were publiſhed in 1757, the laſt in 1773. On the more modern Spaniſh coins I know of no treatiſe to recommend. The papal medals were publiſhed at Rome in 1696, 2 volumes folio. The German coins, tho many authors have written in the German language about them, are not given in any good work, written in a language of more general intelligence. The Swediſh coins

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are diſplayed in Brenner's *Theſaurus Nummorum Sueo-Gothorum*, Holmiæ, 1731, 4to. Bizot's *Hiſtoire Medallique de la Hollande* gives the medals ſtruck by the United Provinces, for few readers will have phlegm enough to read Van Loon's five folio volumes, of which a French tranſlation was publiſhed at the Hague in 1732. On the coins of the ſeveral Eaſtern countries, and thoſe of the ſmaller ſtates in Europe, different treatiſes have been publiſhed, but, as they are little intereſting, it were needleſs to enumerate them.

Such is the liſt of almoſt all the works, worth attention, which have been written on this ſcience. Moſt of the others the reader will not peruſe with impunity, as he will croud his memory with many errors, which it will require much ſtudy for him to eradicate. Pamphlets upon ſingle medals, and the like, are commonly written by the authors only to ſhew that old women are not the only perſons who can ſay a great deal upon nothing. Theſe

particularly ſwarm; and I will be bold to ſay that not one of them deſerves peruſal, even tho the name of a firſt-rate medallic author ſtands at the head of it.

This preface cannot be diſmiſſed without offering a remark upon the pedantry which, to this day, ſo prevails in this ſcience. They who make a purſuit of it, ought to reflect that, tho it is a moſt innocent purſuit, and ſuch as never engaged the attention of a bad man, it is yet a far more laudable amuſement. They ought, in conſequence, not to make of it an article of faith, but to treat all the parts of it with coolneſs and candour, as matters of the mereſt indifference, and certainly of no neceſſity or importance. Inſtead of this, the converſation of ſome medalliſts is commonly vehement about trifles, and condemnatory of every opinion, of either living or dead authors, which accords not with their own. Like other pedants, they are fierce and ſtern: for there are many

many analogies between men and other animals, and none ſtronger than this, that they get fierce from being kept in the dark.

The French medalliſts treat the ſcience with more politeneſs, tho they carry the attachment to a height unknown to us; as may be judged from the very late example of M. Pellerin, a man of great wealth, who was ſo fond of medals as to continue to write upon the ſubject after he was blind with age. This he did by means of an invention deſcribed in the laſt volume of his works. The French faſhion is now beginning to be followed among us; and many of the preſent medalliſts are no leſs diſtinguiſhed by their knowledge than by their modeſt and liberal communication of it; ſo that it is to be hoped that, in a very ſhort time, the pedantic ſpirit which has ſo long infeſted this ſcience will totally diſappear.

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many analogies between men, and other animals, and none stronger than this, that they get sterce from being kept in the dark.

The French medallists treat the science with more poetness, tho they carry the attachment to a height unknown to us; as may be judged from the very late example of M. Belleron, a man of great wealth, who was so fond of medals as to continue to write upon the fact after he was blind with age. This he did by means of an invention described in the last volume of his works. The French fashion is now beginning to be followed among us; and many of the present medallists are no less distinguished by their knowledge than by their modest and liberal communication of it; so that it is to be hoped that, in a very short time, the pedantic spirit which has so long infested this science will totally disappear.

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ESSAY ON MEDALS.

SECTION I.

Riſe and Progreſs of the Study of Medals.

THE amuſement ariſing from medals is ſo common and univerſal, that we meet with few people who have not formed a little collection of ſome kind or other. As no axiom is looked upon as more certain than that even the minuteſt principles of the human mind have been the ſame in all ages, we muſt be induced to ſuppoſe that the ſtudy of medals is almoſt as ancient as medals themſelves. We find not, however, in ancient writers, the ſlighteſt hint of collections of this kind. But many ſmall particulars of the manners and cuſtoms of the ancients are paſſed without notice in their writers.

Indeed, in the days of Greece, a collection of ſuch coins as then exiſted muſt have been regarded as no valuable acquiſition, conſiſting only of thoſe ſtruck by the innumerable little States then uſing the Greek characters and language. This would give them an air of domeſtic coinage; and make them be regarded with an eye of little curioſity, however exquiſite their impreſſions. Add to this the ſmall intercourſe between different provinces and countries during that period, and we ſhall not wonder that if a traveller or two collected a few hundred coins, yet none of their fellow-citizens thought ſuch a minute anecdote worth committing to writing.

If we paſs to the Romans, the only other people of antiquity in whoſe writings we can expect any information of this kind, we ſhall find that, almoſt as ſoon as any communication was opened between them and the Greeks, the future ſovereigns of the world treated the Grecian art, diſplayed in the minuteſt, as well as in the largeſt works of that ingenious nation, with due diſtinction and applauſe. The Grecian coins were imitated by the Roman workmen, and preſerved in the cabinets of their ſenators, among the choiceſt treaſures. The firſt circumſtance we learn from the Roman medals of that period; and the latter from Suetonius, who tells us that Auguſtus uſed, on ſolemn occa-

ſions, to preſent his friends with medals of foreign ſtates and princes, along with other the moſt valuable teſtimonies of his love *.

In a more advanced period of the Roman empire, we know that individuals muſt have formed ſerieſes of Roman coins; for a complete ſeries of ſilver was lately found in our iſland, containing all the emperors down to Carauſius, incluſive †.

From the decline of the Roman empire a total darkneſs envelopes every branch of ſcience, till the revival of literature in the end of the fifteenth century. Indeed, while the Chriſtian dominion of Conſtantinople laſted, which was near twelve unhappy centuries, it may be pronounced to have ſtood the very palladium and ſanctuary of ignorance and of barbariſm. No fine art flouriſhed in any kingdom during that gloomy period. But as ſoon as Conſtantinople fell a prey to the Turks, that ſhrine of ignorance, with the goddeſs herſelf, became their portion; and ſcience, as at the breaking of a taliſman, ſtood confeſt all over Europe in ancient glory.

During a glimmering twilight which preceeded this radiant morning, literature was a

* Saturnalibus, et ſi quando alias libuiſſet, modo munera dividebat, veſtem, et aurum, et argentum; modo nummos omnis notæ, etiam veteres regios ac peregrinos. Sueton. in Aug. n. 75.

† Stukeley's Medallic Hiſtory of Carauſius; an author whom facts alone can juſtify my quoting.

little cultivated in Italy. And ſo intimate and neceſſary a connection has now the ſtudy of medals with that of ancient erudition, that, on the very earlieſt appearance of a revival of the latter, the former was alſo diſcloſed.

For we find that Petrarca, one of the very firſt men in Europe who in modern times aſpired to the celebrity of learning and of genius, was likewiſe the firſt to inſtitute an example of the ſcience of medals. This eminent writer being deſired by the Emperor Charles IV. to compoſe a book containing the lives of illuſtrious men, and to place him in the liſt, with a noble pride anſwered, that he would comply with this deſire whenever the emperor's future life and actions deſerved it. Taking occaſion from this, he ſent that monarch a collection of gold and ſilver coins of celebrated men, as he tells us in his epiſtles. "Behold," ſays he to the emperor, "to what men you have ſuc-
"ceeded! Behold whom you ſhould imitate
"and admire! To whoſe very form and image
"you ſhould compoſe your talents! The inva-
"luable preſent I ſhould have given to nobody
"but you: it was due to you alone. I can
"only know or deſcribe the deeds of theſe
"great men. Your ſupreme office enables you
"to imitate them *."

In

* Ecce, Cæſar, quibus ſucceſſiſti. Ecce quos imitari ſtudeas, et mirari: ad quorum formulam et imaginem te componas: quos, præter

In the next age Alphonſo king of Arragon cauſed all the ancient coins, that could be diſcovered throughout the whole provinces of Italy, to be collected. The collection, however, muſt not have been very large, as it was placed in an ivory cabinet, and always carried with him. The author of his life informs us, that Alphonſo confeſſed himſelf excited to great actions by the preſence, as it were, of ſo many illuſtrious men in their images.

Anthony Cardinal of St. Mark, nephew of Eugene IV. who aſcended the pontifical chair in 1431, had a vaſt collection. Soon after this, Coſmo de Medici began the grand muſeum of the family of the Medici at Florence; as the moſt ancient, ſo the moſt noble, in the univerſe. Among a profuſion of other monuments of ancient art, coins and medals were not neglected. About the ſame period Matthias Corvinus, king of Hungary, formed a noble collection of coins, along with ancient manuſcripts and other valuable reliques of antiquity †.

Hitherto, however, no writer had ever thought of examining the ſubject of ancient

præter te unum, nulli hominum daturus eram: tua me movit authoritas. Licet enim horum mores et nomina, horum ego res geſtas norim; tuum eſt, non modum noſſe, ſed ſequi. Tibi itaque debebantur. Lib. x. epiſt. 3.

† For ſome of theſe inſtances the author is indebted to the preface of the laſt edition of La Science des Medailles, Paris, 1739, 2 vols. 12mo.

medals. I take the celebrated Agnolo Poliziano, more known by the Latin appellation of Angelus Politianus, to be the very firſt who even adduced them as vouchers of ancient orthography and cuſtoms. In his Miſcellanea *, written about 1490, he cites different coins of the Medicean collection, then devolved to Laurence de Medicis, duke of Florence, ſucceſſor to the great Coſmo.

Maximilian I. emperor of Germany, having formed a cabinet of medals, Joannes Huttichius was enabled, by its means, to publiſh a book of the lives of the emperors, enriched with their portraits, delineated from ancient coins. This book, which is thought to be the firſt † of the kind, was printed in 1525, reprinted in 1534, and in 1537 a third edition appeared, with the addition of forty-two conſular medals, engraved on wood. Prior to this, however, and about 1512, Guillaume Budé, a French writer, had written his treatiſe De Aſſe, though it was not printed till many years afterwards.

M. Grollier, treaſurer of the armies of France in Italy during part of the ſixteenth century, had a great collection of coins in all metals. De Thou tells us, in his Hiſtory of his own

* Cap. 19. 58. &c. Baſil. 1522. 12mo.

† Labbé, however, in his Bibliotheca Nummaria, mentions a work, called *Illuſtrium Imagines*, by one Andreas Fulvius, printed in 1517, in which, as would appear, moſt of the portraits are from medals.

times,

times, that, after the death of Grollier, his braſs medals were carried from Paris into Provence, and were about to be ſent to Italy, when the King of France, being informed of this tranſaction, gave orders that they ſhould be ſtopped, and bought them at a high price for his own cabinet of antiquities. Beſides the medals of braſs mentioned by De Thou, M. Grollier had an aſſortment of gold and ſilver. The cabinet containing them fell, two centuries afterwards, into the hands of M. L'Abbé de Rothelin; and was known to have been that of Grollier from ſome ſlips of paper on which was his uſual inſcription for his books, "Joannis Grollierii et amicorum."

Guillaume du Choul was the contemporary of Grollier, and likewiſe a man of diſtinction and fortune. He had a good collection of medals, and publiſhed many in his treatiſe on the religion of the ancient Romans, printed at Lyons in 1557.

The letters of Eraſmus ſhew that the ſtudy of medals was begun, in the Low Countries, about the beginning of the ſixteenth century. About the middle of that century, Hubertus Goltzius, a printer and engraver, travelled over a great part of Europe in ſearch of coins and medals, for works, relating to them, which he intended to publiſh. In the prolegomena to his life of Julius Cæſar, publiſhed

as a ſpecimen of larger works in conſequence of theſe reſearches, he addreſſes an epiſtle to all the antiquaries who aſſiſted him, or whoſe cabinets he viſited. This epiſtle contains a liſt of collectors, and their places of reſidence; by which it appears that, in the middle of the ſixteenth century, there were, in the Low Countries, 200 cabinets of medals; 175 in Germany; more than 380 in Italy; and about 200 in France. A prodigious number! but which now may be fairly quadrupled, I imagine, for theſe countries, with the addition of 500 for our own, which we muſt regret that Goltzius did not viſit.

It is not, however, to be doubted that, while the other kingdoms of Europe were ſo rich in collections, this iſland neglected thoſe treaſures of antiquity, which the very ſoil afforded to every labourer. For in few countries in the world, if we except Italy, are more ancient coins found than in Britain; but at what period the ſtudy of them particularly commenced among the learned here, we are left in the dark. I ſuſpect, however, that Camden was one of the firſt, if not the very firſt, of our writers, who produced medals in his works, and who muſt have had a ſmall collection.

In the next, being the ſeventeenth, century, Thomas Earl of Arundel and Surrey, Earl Marſhal

ſhal of England, well known by the Arundelian Tables, and other monuments of antiquity *, which he imported into this iſland from Greece and Italy, had, in his exuberant collection of antiquities, a rich cabinet of medals, gathered by Daniel Niſum. The Dukes of Buckingham, and Hamilton; Sir William Paſton, Sir Thomas Fanſhaw, of Ware Park, Sir Thomas Hanmer, Ralph Sheldon, Eſq. Mr. Selden, and many more, are enumerated by Mr. Evelyn as having collections. The Earl of Clarendon, the hiſtorian, muſt not be omitted: far leſs the unhappy hero of his tale, Charles I. That imprudent monarch, with an utter hatred for liberty, the parent of the fine arts, was yet ſingularly attached to theſe arts themſelves; and, among other inſtances, had a very fine cabinet of medals †, which, in the civil commotions, was diſſipated and loſt.

* In the cellar of a houſe in Norfolk Street in the Strand, is a fine antique bath, formerly belonging to this Earl of Arundel, whoſe houſe and vaſt gardens were adjacent. It is a pity that it is not more known, and taken care of.

† Hear Junius, librarian to Charles the Firſt, ſpeaking of the palace at St. James's: "Quem locum, ſi vicinam pinacothecam, "bibliothecæ celeberrimæ conjunctam; ſi *numiſmata antiqua* "*Græca, ac Romana*; ſi ſtatuas, et ſigna, ex ære et marmore, "conſideras, non immerito Theſaurum Antiquitatis, et Ταμεῖον "inſtructiſſimum, nominare potes." In Notis ad Clem. Ep. ad Cor.——And this from Patin's Familiæ Romanæ: "Carolus "Primus, ille Magnæ Britanniæ Rex, cæteros Europæ principes "omnes hoc poſſeſſionum genere vincebat."

To

To trace the hiſtory of this ſtudy any further, would ſwell this little treatiſe to a moſt unneceſſary ſize. I ſhall content myſelf with obſerving that, from the middle of the laſt century, down to theſe times, almoſt every year has produced ſome new work, or new diſcovery, in this ſcience.

SECTION

SECTION II.

Utility of this Study.

IF we caſt an eye over the whole circle of the productions of human genius, perhaps we ſhall perceive none of ſuch grand importance and utility to mankind as Hiſtory. Moſt of the other efforts of the mind only intereſt individuals as ſuch; but hiſtory, when executed with philoſophic candour and propriety, concerns and inſtructs whole empires, indeed the whole univerſe. By it ſtateſmen and ſtates are taught, from the example of former and other nations, and that of their own in preceding times, to propagate meaſures that contribute to the general welfare; and to guard againſt evils, which are often unforeſeen, and, in conſequence, not warded off, only becauſe they are not known to have

have exiſted in ancient periods, nor the methods inveſtigated which then prevented or mitigated them.

But the very baſis of hiſtory is truth, without which the cauſes of human action, nay the actions themſelves, are diſguiſed, and the inſtruction, ariſing from the narration, totally loſt, or converted into an empty chimæra. Now the ſole evidence we can have of the veracity of an hiſtorian conſiſts in ſuch collateral documents as are palpable to all, and can admit of no falſification.

Such, in modern times, are public memoirs, inſtructions to ambaſſadors, letters of ſtate, and the like vouchers; which every perſon allows to be irrefragable.

But as theſe proofs are ſubject to innumerable accidents, mutilation, and utter loſs, their evidence cannot be preſumed to extend to very diſtant ages.

Add to this that, as ſuch vouchers moſt commonly remain in the country whoſe actions they import, they cannot be ſatisfactory to the world at large without a degree of faith which, to the ſevere eye of philoſophy, will appear too large.

Hence monuments of longer duration are required to evince the veracity of ancient hiſtory. Such indeed are public buildings, ſtatues, and inſcriptions. But the evidence of theſe teſtimonies, tho it extends to remote ages, does not extend to remote

remote countries, if we except a very few inſtances of the two laſt articles.

The reader muſt have, ere now, recollected, from this deduction, that medals alone remain as the principal proofs of hiſtoric truth, their evidence reaching at once to the moſt remote ages, and the moſt remote countries.

The vaſt utility of this ſtudy is therefore clear, becauſe it ſerves as a baſis to the moſt important of all human ſciences.

Perhaps the grounds of this reaſoning may be looked upon as more abſtract than exiſtent; but a few examples will ſhew their juſtice and rectitude. I ſhould indeed expect the ſenſible reader's deriſion, if theſe examples were ſuch as are ſometimes adduced on this ſcore. Some writers tell us, that, without the ſcience of ancient coins, we ſhould never have known that Antoninus had a ſon by Fauſtina, called Marcus Annius Valerius Antoninus, had not a Greek coin fortunately preſerved the memory of this moſt ſtupendous event; that we ſhould never have known that a tyrant called Pacatianus exiſted, without ſuch a circular record; nor that Barbia Orbiana was the wife of Alexander Severus. Aſtoniſhing diſcoveries! and equally fitted to delight and inſtruct!

"Turpe eſt difficiles habere nugas;
"Stultus et labor eſt ineptiarum."

Leaving

Leaving theſe impertinences of crude erudition, let us examine a little what has been actually performed towards an elucidation of different parts of ancient hiſtory, by means of the ſtudy of medals.

Vaillant, in his learned hiſtory of the kings of Syria, printed at Paris, 1681, ſet the firſt important example of fixing the dates, and arranging the order of events in ancient hiſtorians, by means of theſe infallible vouchers. By them alone he was enabled to fix, in a very great degree, the chronology and progreſs of events of three of the moſt important kingdoms of the ancient world, namely, thoſe of Egypt, of Syria, and of Parthia *.

Father Hardouin trod in the ſame path, but with a raſhneſs which always attends ignorance, though indeed his Series of the Herodiades, or Kings of Judæa, ſucceſſors of Herod, is the moſt unexceptionable of his works. Noris, in his learned treatiſe on the epochs of the Syro-macedonian princes, and Bayer, in his hiſtory of Oſrhoëne, followed the ſame plan, after-

* Many coins have been diſcovered of all theſe princes ſince Vaillant wrote, which further illuſtrate his provinces of hiſtory. His hiſtory of the Arſacidæ of Parthia is his worſt work; it is indeed a poſthumous one; but he gives too much way to conjecture, as to the many princes on whoſe coins dates are wanting; which, in that ſeries, are ſo numerous that, at this day, only ten princes have been found whoſe medals fix their epoch.

wards

wards honoured by the names of Frœlich *, Corſini †, and Cary ‡.

But the ſtudy of the Greek coins, tho it illuſtrates the chronology of reigns, yet never interprets that of events. This important addition is diſplayed, in all its vigour, in the Roman medals; in which, moſt commonly, with the portrait of the prince, and date of his conſulſhip, or of his tribunician power, we have a repreſentation, or poetical ſymbol, of ſome grand event on the reverſe.

The Greek medals, ſtruck in the imperial ages, often mark the year of the prince's reign; the Roman, moſt commonly, the number of the emperor's conſulſhips, or of his tribunician power. As the latter æra is ſometimes miſtaken, by antiquaries, for a mark ſynonymous to the year of the emperor's reign, we ſhall beg leave to offer a few remarks on that ſubject, as perhaps a more proper occaſion may not occur.

When Julius Cæſar aſſumed the ſupreme power, he dared not to take the title of King, however ardently deſirous of ſo ambitious a diſtinction. He was contented with that of

* Annales Regum et rerum Syriæ. Vien. 1754.

† De Minniſari, aliorumque Armeniæ Regum, Nummis, &c. 1744.

‡ Hiſtoire des Rois de Thrace, et du Boſphore Cimmerien, eclaircie par les Medailles. Paris, 1752.

Per-

Perpetual Dictator, ſynonymous with the former in effect, and, had he been rightly adviſed, of an import even more invidious. Certain it is, that it neceſſarily implied his intention never to quit, or even relax his authority; whereas he ought, under the diſguiſe of ſome ſupreme magiſtrature of annual election, to have lulled the people with a dream that they might terminate his power when they pleaſed; or that he would himſelf reſign it when the neceſſities of ſtate, which required his temporary elevation, had ſubſided. His power would by this art have been perpetual, without great envy; whereas his open aſſumption of an empty title ſubmitted him to all the malevolence which the utter deſpair of the people could ſupply. He paid for the miſtake with his life.

Auguſtus, who, with far leſs ability than his uncle, had yet that cunning which, in the commerce of life, commonly avails more to its poſſeſſor than great talents, which are indeed always incompatible with it, had the prudence to follow the proper plan. Every perſon, the leaſt ſkilled in Roman hiſtory, knows that there was an office, entruſted at firſt to two plebeians, called The Tribuneſhip of the People. This was of annual election; and in fact, in any other hands but thoſe of plebeians, muſt have been the ſupreme power in the ſtate, for it belonged

to

to that office to put an abſolute negative upon every public meaſure whatever. Auguſtus, as of ſenatorial rank, could not aſſume the title of Tribune of the People, but he inveſted himſelf with one quite equivalent, Tribunicia Poteſtate, that of being endued with tribunician power. This had the advantages formerly pointed out as accruing to an appearance of temporary ſupremacy. Towards the end of his reign, he often aſſumed his deſtined ſucceſſor, Tiberius, as a colleague in the office, for it had been formerly allotted to two, but at firſt he enjoyed it alone, and in all public inſtruments and records numbered his tribunician power as an annual office. This, with his other artifice of laying down his underſtood ſupreme power, and reſuming it from ten years to ten years, at the deſire of the Senate, affianced his ſovereignty to him in perfect ſecurity, to the natural end of his life.

This example was followed by his ſucceſſors; ſo that the inſcription on their coins is almoſt always TRIBUNICIA POTESTATE, among other titles, with the date annexed to it, as TR. POT. VII. &c. Yet, tho this date far moſt generally implies the year of the emperor's reign, it however ſometimes happens that the emperor was, by the ſpecial favour of a former prince, endued with this title before he came to the throne, as being the choſen ſucceſſor to that prince. Of

this Tiberius, the fixed heir of Auguſtus, and Titus, the eldeſt ſon, and natural heir of Veſpaſian, are inſtances.

From Tacitus * we learn that Auguſtus had the tribunician power, or reigned xxxvi years; and from inſcriptions †, that the xxxth year of the tribunician power of Auguſtus was the ixth of that of Tiberius, to whom Auguſtus imparted this office all the other years of his reign; ſo that, Auguſtus dying in his xxxviith tribuneſhip, Tiberius had enjoyed that power xvi times before he came to the throne.

This little diſquiſition was neceſſary, when treating of the utility of the Roman coins to the chronology of hiſtory; but, leaving it, I ſhall proceed to obſerve, that a ſeries of medals preſents the very beſt ſuite of documents, of the Roman hiſtory in particular, that the art of man could have invented. Checking the flattery of ſome of them by the truth of hiſtory, they in their turn reciprocally evidence the falſehood or veracity of the hiſtorian.

Were I inclined to diſplay erudition upon the ſubject of the various ſources of utility ariſing from the ſtudy of ancient medals, I ſhould per-

* Annal. lib. I.

† Apud Gruter. p. 295. It may not be improper to mention, that Commodus was Tribune twice before he was emperor. See Obadiah Walker's Greek and Roman Hiſt. illuſtrated by coins and medals. London, 1692, dedic.

haps

haps run the riſk of rivalling Spanheim, who has written two ſtupendous folio volumes on this very theme. But as I much prefer a ſingle ſpark of Britiſh ſenſe to all the German erudition in the world, I ſhall content myſelf with offering a very few remarks further upon this diviſion of my work, and even thoſe after premiſing, that if any reader ſhall be inclined to pronounce, that the principal utility of this ſtudy is the elegant and ſcientific amuſement which it affords, I ſhall not be diſpoſed to quarrel with him upon the ſcore of difference in our opinions.

However, beſides its ſervice to hiſtory, the ſcience of medals is certainly of conſiderable uſe to geography; to natural hiſtory; to the illuſtration of ancient writers; to architecture; and to the knowledge of a connoiſſeur, or that of ancient monuments, buſts, ſtatues, ceremonies, and the like.

Its utility to geography may be traced from the many Greek coins in which the ſituation of towns is aſſigned, as near ſome noted river, mountain, &c. Thus we have ΜΑΓΝΗΤΩΝ ΣΙΠΥΛΟΥ, of the inhabitants of Magneſia under mount Sipylus: ΕΦΕΣΙΩΝ, and the figure of a river, with ΚΑΙΣΤΡΟΣ in the exergue; which ſhews that Epheſus ſtood upon the river Cayſter. Innumerable ſimilar inſtances may be

given upon this head, but theſe may ſerve as a ſpecimen.

The utility of the ſtudy of ancient medals to natural hiſtory ariſes chiefly from the coins ſtruck on the celebration of the ſæcular games, in which the figures of various animals are preſerved. A celebrated naturaliſt would not have aſſerted that the camelopard had never been ſeen in Europe till this century, had he chanced on the ſæcular coin of Philippus, in which, if I miſtake not, it appears. Indeed had he read Horace *, you will ſay, he might have corrected this blunder: and Politianus, in his Miſcellanea †, would have informed him of one ſent in a preſent from the Sultan of Egypt to Lorenzo de Medici. Theſe ſæcular medals very often indeed eſtabliſh the point whether any animal was known to the ancients or not. On many of the Greek medals are the lively repreſentations of many uncommon plants and animals; as in moſt of the medals of Cyrene is the celebrated plant called *ſylphium*; and on thoſe of Tyre the ſhell-fiſh from which the famous Tyrian purple was procured.

The brevity of my deſign obliges me to paſs to the next diviſion of utility, namely, that of the illuſtration of obſcure paſſages in ancient writers to be drawn from coins. This article,

* "Diverſum confuſa genus panthera camelo." Epiſt. ad Aug.

† Cap. 3.

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if treated at length, might be found almoſt infinite; for ſuch parts of authors of antiquity as have been explained, or may be explained, by the help of old coins, and are explainable by that help only, are innumerable. Upon ſo vaſt a theme, therefore, I chuſe rather to ſay nothing than to ſay little.

The uſes to be drawn from this ſtudy to the art of the architect are undoubtedly many; for on medals are preſerved the exact delineations of many of the moſt beautiful edifices of antiquity, now not exiſting even in their ruins.

The knowlege of medals is no leſs uſeful, nay is abſolutely neceſſary, to the connoiſſeur, becauſe by it alone he is enabled to aſcribe ancient buſts and ſtatues to their proper perſons; with innumerable other minute points of information, without which he cannot aſpire to that name, and which are only to be attained from an attention to this branch of ſcience.

SECTION III.

Connection of the Study of Medals with the Fine Arts of Poetry, Painting, Sculpture, and Architecture.

THE connection of this ſcience with poetry has already been treated, at a conſiderable length, by one of the moſt excellent writers England has produced. Mr. Addiſon, in his Eſſay on the Uſefulneſs of ancient Medals, has compared them with paſſages of the Latin poets at ſome length. His title-page mentions that the Greek poets fall likewiſe into his plan; but this muſt be a miſtake of the printer, or a yet ſtranger miſtake of his own, for there is not the ſlighteſt quotation from any Greek writer whatever from beginning to end. The prefer-

ence

ence indeed which Mr. Addiſon ſeems always inclined to give to the Latin poets, over thoſe of Greece*, that is, to imitation over original genius, cannot be too ſeverely reprobated. The opinion of that juſtly celebrated writer has a vaſt influence upon public taſte; and it is no wonder, for the Spectator, of which the principles of criticiſm are, in many inſtances, very ſuſpicious, is, nevertheleſs, deſervedly the moſt popular book ever written.

I ſhall not, however, attempt here to ſupply that grand defect in Mr. Addiſon's performance, having the fear of Greek, and the ladies, before my eyes: not to mention that ſuch an attempt would ſwell this ſlight eſſay to a ſize much beyond my intention. A few remarks, however, upon the general connection between the ſtudy of medals and poetry I ſhall beg leave to offer.

It may juſtly be obſerved, that the knowledge of Greek medals is moſt neceſſary for a ſculptor, and perhaps an architect; while that of the Roman is the more intereſting to a poet, and a painter. This is owing to the former containing chiefly the head of ſome king, ſome god, or goddeſs, of exquiſite relief and work-

* Was Mr. Addiſon ſkilled in the Greek language? If he was, his ſad taſte in neglecting the Greek writers; if he was not, as I ſuſpect, his ignorance, muſt evince him but very ill qualified for the office of a critic.

manſhip on the obverſe; while the reverſe ſeldom, in the early Greek coins, affords much fancy of ſymbol, and, in the Imperial Greek coins, is chiefly impreſſed with temples of their deities.

To a man of poetical imagination the Roman coins are moſt entertaining, from the fine perſonifications and ſymbols to be found on their reverſes.—To inſtance in a few.

HOPE is repreſented as a ſprightly girl, walking quickly, and looking ſtrait forwards. With her left hand ſhe holds up her garments, that they may not impede the rapidity of her pace; while, in her right hand, ſhe holds forth the bud of a flower, an emblem infinitely more fine than the trite one of an anchor. This perſonification, with ſome others, muſt have been very familiar to the ancients, for often in this, and a few more inſtances, no name, as SPES AVG. or the like, is inſerted in the legend.

ABUNDANCE is imaged as a ſedate matron, with a cornucopia in her hands, of which ſhe ſcatters the fruits over the ground, and does not hold up her cornucopia, and keep its contents to herſelf, as many modern poets and painters make her do.

The Emperor Titus, having cauſe to import a great ſupply of corn, during a ſcarcity at Rome, that ſupply, or the ANNONA, is finely repreſented as a ſedate lady, with a filled cornucopia

copia in her left hand, which ſhe holds upright, to indicate that ſhe does not, however, mean to ſcatter it, as Abundance hath a title to do, but to give it to Equity to deal out. This laſt particular is ſhewn by her holding a little image of Equity, known by her ſcales, and *haſta pura*, or pointleſs ſpear, in her right hand, over a baſket filled with wheat. Behind the ANNONA is the prow of a ſhip, decked with flowers, to imply that the corn was brought by ſea (from Africa), and that the ſhips had had a proſperous voyage. The beſt poet in the world could not have given us a finer train of imagery: the beſt painter would be puzzled to expreſs ſo much matter in ſo ſmall a compaſs.

SECURITY ſtands leaning on a pillar, indicative of her being free from all deſigns and purſuits; and *teres atque rotundus*, round and poliſhed, as Horace phraſes it, againſt all the rubs of chance.

The emblems of PIETY, MODESTY, and the like, are equally appoſite and poetical.

The happineſs of the ſtate is pictured by a ſhip, ſailing before a proſperous breeze: an image than which the ſuperlative genius of Gray could find none more exquiſite; and he has accordingly uſed it in his moſt capital production, The Bard, with due ſucceſs.

The different countries of the then known world are alſo delineated with great poetical imagery.

imagery. It affords patriotic ſatisfaction in particular to a Briton, to ſee his native iſland always repreſented, upon the earlieſt imperial coins, ſitting on a globe, with the ſymbol of military power, the *labarum*, in her hand, and the ocean rolling under her feet. An emblem almoſt prophetic of the vaſt power which her dominion over the ſea will always give her, providing ſhe aſſerts her element of empire with due vigor and perſeverance.

Speaking of the poetical imagery of ancient coins, it muſt not be forgotten that there is one, and, to add to the wonder, a colonial one, and of rude execution, of Julius and Auguſtus, inſcribed IMP. & DIVI F. which has a high claim to merit in this way. On the reverſe the conqueſt of Egypt is repreſented by the appoſite metaphor of a crocodile, an animal almoſt peculiar to that country, and at that period eſteemed altogether ſo, which is chained to a palm-tree, at once a native of the country and ſymbolic of victory.

But, of the poetical invention diſplayed in very many of the ancient coins, theſe few inſtances may ſuffice, conſidering, as has been ſaid, that Mr. Addiſon has written ſo fully upon the ſubject of the connexion of this ſtudy with that of Latin poetry; and to enter upon that in other languages falls not into the brief plan of this little performance.

I think we are told that Rubens had a very fine collection of medals, and indeed, to a painter who dealed ſo much in allegorical ſubjects, they muſt have been of the very firſt importance; for no where are the attributes of perſonification ſo finely preſerved or delineated. A cabinet of medals may indeed be ſaid to form the claſſic erudition of a painter.

It may be added, that, as the reverſes are ſo uſeful for knowlege of perſonification, ſymbols of countries and actions, and the like, ſo the portraits to be ſeen on old coins are no leſs important to a painter; the high merit of a great number of them, in every character, juſtly entitling them to be regarded as the beſt ſtudies in the world. Not to mention that, to a painter of the higheſt rank, an hiſtoric painter, the ſcience of ancient medals is abſolutely neceſſary, that he may delineate his perſonages with the features they really bore when in exiſtence. This can only be attained in this way, or from ſtatues and buſts, any one of which will coſt as much as hundreds of medals; and indeed a collection of ſuch is only attainable by princes.

This naturally leads me to conſider a little the advantages ariſing from this ſtudy to ſculptors. Almoſt all the uſes which connect the ſcience of medals with painting likewiſe render it ſubſervient to the art of the ſculptor, but the latter will, from the ſtudy of the Greek coins

coins in particular, derive no ſmall profit. The heads of the ſeveral deities repreſented on them, in the moſt exquiſite alto-relievo, will recommend them to his attention in a particular manner.

The wonderful ſkill of the Greeks in ſculpture has always been a ſubject of admiration to the world. Nations, in which a taſte for the fine arts has made any progreſs, have viewed, with univerſal applauſe, the wonderful efforts of Grecian genius; the character and expreſſion of the faces, the contour, and perfect nature and ſymmetry of the whole figure; the ſtrength, chaſtiſed with inimitable *morbidezza*, that, if not life itſelf, is almoſt ſuperior.

Yet, I know not how it is, that the Grecian coins, fiſter productions of art, have never yet been regarded, ſo far as I know, with proper attention by men of taſte. I can only account for this by ſuppoſing that the ſtudy of Greek medals has hitherto been looked upon as the province of the mere antiquary. But I will venture to ſay, that, to the man who admires medals ſolely as pieces of workmanſhip, thoſe of Greece will afford the higheſt ſatisfaction. Conſidered in this view, and indeed in moſt others, they excel thoſe of Rome, the beſt times of Rome, to a ſurpriſing degree. The perfect beauty and tenderneſs of the female portraits, and the ſtrength and expreſſion of the male, cannot be exceeded, in

in any ſhape, by the largeſt efforts of Grecian ſculpture.

In every quality of art the Roman coins yield to the Greek alone. If any æra were to be aſſigned to the Roman, as more eminent for workmanſhip than another, that from Auguſtus to Adrian muſt have the preference. In the days of Adrian, in particular, the Roman mint ſeems to have been the very ſeat of art and genius; witneſs the vaſt number of exquiſite perſonifications, engraved with equal workmanſhip, which ſwarm on the medals of that prince. Yet, from his time, down to the Poſthumi, coins of admirable execution are to be found. Thoſe of the Fauſtinas and Lucilla deſerve particular mention. There is one, and not an uncommon one, of the latter in great braſs, which yields to nothing of the kind. The reverſe is a Venus, with the name around her. The portrait of the obverſe ſeems to ſpring from the field of the coin. It looks, and breathes; nay, talks, if you truſt your eyes.

"Manca il parlar, di vivo altro non chledi;
"Ne manca queſto ancar, s'agli occhi credi."

The connection of the ſtudy of ancient coins with architecture conſiſts in the views of many of the moſt excellent ancient edifices, which are found in perfect preſervation on medals, and there only. Theſe furniſh much pleaſure and in-

inſtruction to the architect, and ſerve to form his taſte to the ancient manner; that manner which unites perfect ſimplicity with ſublimity and grace; that manner which every age admires in proportion as it has genius to imitate.

SECTION

SECTION IV.

The various Sources of Delight and Amuſement ariſing from it.

THE principal and moſt legitimate ſource of pleaſure ariſing from the ſcience of medals is their workmanſhip. The motives of delight, which owe their origin to the other efforts of imitative art, will here likewiſe of courſe predominate. A philoſophic enquiry into the prime cauſes of our pleaſures ariſing from art, tho it would make an admirable ſubject for a treatiſe, yet were in this place foreign and impertinent.

Not to enter then into that profound ſubject, this we know, that the moſt barbarous nations are more pleaſed with the rudeſt efforts of art than with the moſt admirable works of nature; and

and that, in proportion as the powers of the mind are large and various, ſuch, likewiſe, are the pleaſures which it receives from thoſe ſuperlative productions of art, which can only be the offspring of vaſt genius. It follows, that the creation of art alike pleaſes the moſt uninformed, and the moſt cultivated, mind.

In that creation the ſkill of the engraver of medals certainly deſerves an honourable place. The offspring of his labour, to the portableneſs and high finiſhing of miniature painting, adds the relief and expreſſion of ſculpture.

The chief and moſt rational amuſement, therefore, which ſprings from this ſtudy, originates from the ſtrength and ſpirit, from the finiſh and beauty, which the engraver has diſplayed.

But, beſides this, there are many other ſources of entertainment in the ſcience of medals. Such is the perſonal acquaintance which, ſo to ſpeak, it gives us with all the great men of former times. Nothing can well be more amuſing than to read hiſtory, with contemporary coins before you. It brings the actions, in a manner, before our eyes; and we ſit, as in a theatre, with the actors before us.

Portraits have been always very intereſting to mankind; and I doubt not but the love of them gave riſe, not only to painting, but to ſculpture.

No where are they to be found ſo ancient, ſo numerous, ſo well preſerved, as in medals. For a knowlege which, tho unimportant, is yet, to our trifling natures, moſt intereſting, namely, that of the form and features of thoſe whoſe virtues and talents almoſt ſurpaſſed humanity, we are indebted to this ſcience only. Lawgivers, monarchs, warriors, authors, all paſs, as in a fairy review, before us.

"The medal, faithful to its charge of fame,
"Through climes and ages bears each form and name;
"In one ſhort view, ſubjected to our eye,
"Gods, Emperors, Heroes, Sages, Beauties lie."

POPE.

We even mark, with delight, the ſurly features of a Perſeus, or a Nero, and the lovely countenance of a Fauſtina, tho their vices diſgraced human nature.

To this ſatisfaction we may add that of beholding, in lively portraiture, the various dreſſes, manners, and cuſtoms, religious and civil ceremonies; in ſhort, *the very form and preſſure of the times* of the ancients. Medals almoſt preſent an hiſtory of manners, an article but very lately cultivated, yet perhaps the moſt uſeful and intereſting of all the provinces of hiſtory.

For the ineffable delight which the ſheer antiquary takes in any ruſty commodity, and defaced medals in particular, we ſhall not attempt

to account, but will leave it to any author who may, in future times, think of writing a much-wanted treatiſe on the diſeaſes of the human mind. Certain it is, that men there are of this deſcription, who look upon coins as the more ancient, and of courſe the more valuable, becauſe the portrait, reverſe, and legends, are almoſt totally obliterated, or at leaſt ſo far as not to be recognizable by the moſt plodding aſſiduity, and forlorn conjecture. That exquiſite device for a tattered banner,

"Quanto e piu lacera, tanto e piu bella,"

is their aphoriſm on the ſcore of coins; whereas, to the man of juſt taſte, the perfect preſervation of a medal forms one of its principal qualities.

SECTION

SECTION V.

Metals uſed in the fabrication of Coins and Medals.

THESE metals are well known to be principally three; Gold, Silver, and the various modifications of Copper.

It is looked upon as an undeniable axiom in this ſcience, that the more ancient the gold employed in coinage is, the greater is its purity. The ſtandard of the utmoſt purity of gold is well known to be twenty-four carats. From theſe twenty-four carats almoſt every nation in modern Europe has deducted nearly two, which are made up of alloy; ſo that the moſt uſual purity of coined gold amounts to about twenty-two carats. The old Engliſh ſtandard now uſed

is however twenty-three grains and a half fine, and half a grain alloy.

Now the gold of the coinage of Philip of Macedon, Alexander the Great, Demetrius, and other princes, and cities, within a few centuries of their reſpective ages, is of ſuperior purity, and very little inferior to *fine* gold. Indeed, the only reaſon which appears, in theſe early times, to have occaſioned the uſe of alloy at all, ſeems to have been, that, without it entirely, the gold would have been totally unmalleable and unworkable. For the fact is, that little more alloy is allowed than was abſolutely neceſſary for the purpoſes of fabrication.

The Roman gold coinage, down to Veſpaſian, is very good, tho not ſo pure, for there is only a forty-eighth part of the *fine* gold alloy. After that prince, indeed, the alloy is doubled, ſo that it riſes to a twenty-fourth. Let us not raſhly blame Titus, his ſucceſſor, the beſt of princes, the delight of mankind, for the invidious office of debaſing the public money. To thoſe who have properly conſidered the ſubject, this debaſement, far from appearing, as it would do in theſe times, an infamous effort of tyrannic power, will, on the contrary, ſhine forth in its proper colours, as an act which adds glory even to a Titus.—Let us explain this in few words.

The

The taxes of the Roman empire were always returned to the Imperial treaſury in gold, witneſs the common terms of civil law: *Aurum Luſtrale*; *Aurum Viceſimarium*; *Aurum Coronarium*, &c. &c. &c. On the contrary, the ſtate expenditure was defrayed in ſilver. Hence, when, towards the decline of the empire, infinite debaſements were permitted in the other metals, yet none was allowed in gold, being that in which the Emperor's income was paid, and of which any abatement in value came, of courſe, out of his own pocket. Thus the additional alloy permitted by Titus was, in fact, an important alleviation of the taxes of his ſubjects.

Moſt of the gold coins of his father and predeceſſor, Veſpaſian, have a purity quite ſurprizing, if the ſtory told by Bodin be as true as it is improbable; for he tells us that the goldſmiths of Paris, upon melting a Veſpaſian of gold, found only a 788th part alloy. I ſuppoſe any of theſe goldſmiths would have informed him that gold of that purity was never uſed in any ſhape.

The ſilver of the ancient Greek medals is of correſponſive chaſtity, only admitting, as the gold, a very minute proportion of alloy; in like manner as the general run of modern coinage has likewiſe obſerved the ſame proportion of alloy in the gold and the ſilver coin.

But the Roman ſilver coinage, even in its greateſt antiquity and purity, by no means equals the Greek; for the debaſement of the ſilver was as great an advantage to the ſtate as that of the gold would have been a loſs. However, it can never be called baſe money till the reign of Didius Julianus, who, ſquandering great wealth in his infamous purchaſe of the empire and ſubſequent donations to the prætorians, to induce them to maintain that purchaſe, found himſelf forced to have recourſe to a vaſt degradation of the ſilver coinage. After this period, a pound of ſuch ſilver is only worth a third part of the value of real ſilver *.

Proceeding to the braſs employed in mintage by the ancients; when pure, which is very uncommon, it conſiſts of two kinds; the red, or what the ancients called Cyprian braſs, what we call copper; and the yellow.

The firſt of theſe is very uncommon in the largeſt ſize of braſs medals, or what are called large braſs; but is common in the other ſizes.

Having ſpoken of theſe three pure metals, let us proceed to mention the mixed. With us every coin of mixed metal is looked upon, without heſitation, as the produce of a forger's craft; but with the ancients it was otherwiſe; their coins in mixed metals being nearly as numerous as any others.

* Patin, introduct. a l'Hiſt. des Medailles.

Taking

Taking theſe mixtures according to their dignity, the firſt which occurs is *electrum*, being a mixture of equal parts of gold and ſilver. The coins of the kings of the Cimmerian Boſphorus, during the imperial ages of Rome, are ſtruck in this metal, and are very ſcarce.

The next in value were Corinthian braſs, had the ancients even ſtruck a ſingle medal in that metal, which, unfortunately for many a fond antiquary, they did not. That celebrated metal, during the very little time it was ever known at all, was certainly only employed in the fabrication of vaſes and other ornamental toys. Indeed its æra of being in uſe was, as any rate, very ſhort; for Pliny the elder tells us, that for a long time it had been utterly unknown *. With reaſon, therefore, we may laugh at thoſe deluded authors, who pretend not only to find this metal in Imperial coins, but even to find three kinds of it; namely, 1. That in which gold predominates; 2. That in which ſilver is moſt eminent; 3. That in which braſs is the moſt plenteous metal. I ſuſpect Enea Vico, one of the earlieſt writers on medals, to have been the author of this ſtrange idea; which Savot, a writer of the beginning of the ſeventeenth century, had ſenſe enough

* Adeoque exolevit fundendi æris pretioſi ratio, ut jam diu ne fortuna quidem in ære jus artis habeat. Hiſt. Nat. XXXIV. 2.

to confute. The miſtake muſt have ariſen from the circumſtance of the firſt propagator of it not being able to account for the various mixtures and modifications of braſs, obſervable in ancient coins of the large ſize; and which, eſpecially in ſo common a metal, appear ſo odd to modern eyes. But, not to mention the authority of Pliny, above quoted, which is perfect proof; or that of later antiquaries, who all declare that they have never ſeen one coin of Corinthian braſs, or braſs mingled with the ſlighteſt proportion of gold or ſilver; there is another evidence of ſuch ſimple ſtructure, and yet ſuch vaſt weight, that nothing can well mark the abſence of the antiquaries more than its omiſſion, namely, that it is in the imperial *aſes*, worth about a penny, that this precious metal is diſcovered, for I remember not to have heard of medallions in it. As the great ſize and weight of theſe *aſes* are well known, and they paſſed in common currency for about a penny only, it were truly ſurpriſing could the ancients have afforded any gold or ſilver in their fabric; nay, a predominance of either metal over the braſs!

The fact is, that thoſe coins, which ſome antiquaries denominate of Corinthian braſs, are only ſtruck on a mixture of the red and yellow braſs mentioned above.

To

To place the ſucceeding ſorts of mixtures according to their actual value, were an attempt as ſuperfluous as difficult. They ſhall therefore be detailed as they riſe to memory.

Many of the Roman coins are of what the French call *potin*, which is deſcribed as a mixture of copper, lead, and tin, with a fifth part ſilver. The Abbé Rothelin, a noted collector of this century, had a complete ſuite of this metal. The ſuite muſt of conſequence have been the work of the Egyptians, who uſed that metal, or of Roman forgers, thro the ſeveral reigns, in imitation of the ſilver currency. As muſt likewiſe that ſort called by the Italians *metalline*, which are common in the third and fourth ages of Roman emperors, and are only of copper tinged or waſhed with ſilver. Many coins of what is called large braſs are of thoſe mixtures now called pot metal and bell-metal. There are medals of Nero of a moſt debaſed and brittle braſs. After the days of Gallienus coinage of braſs with a very minute addition of ſilver, may, I ſuſpect, be in many inſtances regarded as that authoriſed by the ſtate. As may thoſe of copper or iron plated with ſilver, which always, however, conſole the collector, for their diminution of intrinſic value, by their indubitable antiquity.

Coins have been found in lead of undoubted antiquity: of the Greek thoſe of Tigranes in particular.

particular. In Rome they muſt have been pretty ancient, for Plautus mentions them in one or two paſſages of his plays *; and a few imperial ones have been found. That ſtrange work the *Notitia Imperii Romani*, written in the days of Arcadius and Honorius, and worthy of that benighted period, mentions, if I remember right, coins of leather, among others, of which delineations are there given; and which are totally unlike any ancient coins yet found or ever to be found.

A few particulars relating to ancient coins which deſerve notice, and yet which do not ſo properly fall under any of the other ſections of this work, nor are propoſed to be treated at ſuch length as to conſtitute ſections of themſelves, I ſhall beg leave to ſtate here.

The ROMAN MINT, as the moſt important of theſe articles, deſerves to be firſt mentioned. Of the Greek Mints we know little or nothing, but the excellence of the engravers employed, the moſt important object indeed to the lover of medals. But the Roman Mint we know was juſtly regarded as one of the moſt eſſential ornaments and ſinews of the ſtate. It's importance was vaſt, from the vaſtneſs of that empire thro which its produce was to circulate.

Not to enter at length into the ſubject, which indeed cannot be expected here, a few notices

* Trinumm. Act. IV. Sc. 4. et *alibi.*

only ſhall be given which are moſt neceſſary to the ſcience of medals.

The *Queſtor* ſeems at firſt to have had the direction of the Mint, as well as the Treaſury. About the time of the firſt coinage of ſilver in Rome, or 266 years before Chriſt, the *Triumviri Monetales* ſeem to have been created *. They were at firſt of the ſenatorial rank, till Auguſtus appointed them from the equeſtrian; and the alteration ſeems to have continued. However this be, the title *Triumviri* remained till after Caracalla, as appears from inſcriptions given us by Gruter, and by Bouteroue. But under Aurelian it is probable there was but one maſter of the Roman mint, called the *Rationalis* †: and I ſuſpect this change took place under Gallienus. Aurelian having conquered the revolted provinces, and united the whole empire again, ſeems to have altered the form of the mints in the capital provincial cities, and to have ordered them all to ſtrike money with Latin legends, and of the ſame forms; for with him firſt appear coins on this plan with mint-marks of cities and offices. He ſeems alſo to have permitted the provincial cities to ſtrike gold and ſilver, as at Rome. And we know from his

* Pomponius aſcribes their firſt creation to the year of Rome 463, or 289 before Chriſt. *Ad legem* 2. § *de origine juris.* On coins of Auguſtus and Tiberius their names are common with III VIR. A. A. A. F. F. *Triumviri Auro, Argento, Aere, Flando, Feriundo.* Triumvirs for melting and ſtriking Gold, Silver, and Braſs. Julius made *Quatuor viri* who continued for 15 years till the battle of Actium, when Auguſtus reſtored the *Triumviri.*

† Vopiſcus, in Aureliano.

coins that the *aureus*, which had diminiſhed by degrees to about 80 grains, was by him reſtored to 100 *. It is to theſe cauſes perhaps that we may attribute the noted rebellion of the moneyers in his reign, who in fact by the above regulations muſt have ſuffered the loſs of half their profits; beſides three fourths of them loſing work. And 1000 workmen deprived of bread, for we cannot well ſuppoſe thoſe ejected to be more numerous, will cauſe commotions in even the moſt potent government; but Mr. Gibbon has well ſhewn that Aurelian's concealed foes took this occaſion to excite a ſerious rebellion, in which he loſt 7000 of his beſt troops. It is likely that the *Procurator Monetæ*, who ſeems to have ſucceeded the *Rationalis*, firſt aroſe about this time †.

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This office was of the higheſt dignity and emolument, and had under it a vaſt number of inferior offices. The number of workmen employed in the Roman Mint muſt have indeed been prodigious; for we find in hiſtory that, upon Aurelian the emperor's ordering the coin to be brought to a purer ſtandard, the then directors of the Mint, enraged at the diminution this new order would infer to their profits, raiſ-

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ed an army of their men, with which they ventured to oppoſe the whole power and victorious army of the emperor; and, upon being defeated, left 40,000 of their men dead upon the field; a circumſtance which even the penetration of Mr. Gibbon ſeems at a loſs to account for. He ſays that this number will puzzle us, even ſuppoſing an error of a cypher; but errors of cyphers do not occur in old MSS, where no cyphers are found. The number will be the more ſurpriſing if, with ſome antiquaries, we ſuppoſe ſlaves never employed in any office about the Roman Mint; for indeed the Roman laws moſt inhumanly prohibited ſlaves from being employed in any ingenious or liberal art. Yet I ſee not that this forbad their being employed in any office about the Mint, ſave that of engraving the dies; ſo I doubt not but that a number of the 40,000 were ſlaves. Indeed, ſuppoſing ſlaves not employed about the Mint, yet we may well conjecture that the Triumvirs of the Mint armed their own ſlaves upon ſuch an occaſion; and we all know that 5000 ſlaves were in the poſſeſſion of many not the moſt opulent Romans.

In the Roman colonies the direction of the Mint appears to have been with the Duumviri, or two annual magiſtrates, elected in imitation of the conſuls at Rome. Their names are often upon colonial coin, which is indeed of little value,

value, but to the man of antiquity, being generally of rude invention, and always of rude execution.

The ancient manner of coining was very ſimple, as we may judge from the coins themſelves, and from the inſtruments, as they are repreſented on the reverſes of ſome ancient medals, particularly one with this legend T. CARISIVS. The engraving of the dye was indeed a work of much labour and genius; and, what is very ſurpriſing, hardly any two coins were ſtruck off without an alteration on the dye, of ſome minute kind or other. Hence very many antiquaries have been induced to that wild opinion, that there was never, in the good ages of the Roman empire, above one coin ſtruck from one dye. Indeed M. de la Baſlie, a moſt able judge of theſe matters, informs us, that the only two Roman imperial coins, of the firſt ages, which he had ſeen, that were perfectly alike, were two of Galba; and many competent judges of this ſcience caution us, when we meet with two coins quite alike, to be upon our guard againſt the falſity of one of them. But it muſt be obſerved, that the differences in coins apparently from the ſame dye, are often very minute, ſo as ſometimes to eſcape an eye not uſed to microſcopic obſervation of this ſort.

The proceſs of the Roman coinage ſeems to have been, 1. The melting the metal, and

making it of the proper alloy*, then hammering it to the proper thickneſs. 2. The cutting it into pieces of due weight; as, in cutting, the pieces, when round, often exceeded weight, we ſeldom ſee medals quite circular, fragments being clipped off the ſides of them, to reduce them to the ſtandard weight. 3. The impreſſing the dye, which was done by repeated ſtrokes of the hammer †.

It is looked upon as a certain rule in this ſcience, that none of the ancient money was caſt in molds, except the Egyptian, and a few of the Greek colonial coins, with ſome of Poſthumus, in great and middle braſs. All other caſt coins are forgeries of ancient or of modern times: for this was a manœuvre of the ancient forgers, as we learn from ſeveral Roman molds‡ which have been found, and which have led the unſkilful to imagine that the ancients firſt caſt their money, and then ſtamped it, to make the impreſſion more deep and ſharp; an idea ſo utterly abſurd as to need no confutation.

The ancients, though ſtrangers to the art of impreſſing legends upon the edges of their money, like the DECUS ET TUTAMEN upon our crown pieces, and to the fine indentation obſervable on our gold, yet knew ſomething of cre-

* Expreſſed in the mint-maſter's titles by *Flando*.

† *Feriundo*.

‡ A print of one may be ſeen in the *Nummi Pembrokiani*.

nating

nating the edges of their coin. This they did by cutting out regular notches on the edges, in the ſhape of ſmall parts of a circle. Some of the Syrian coins, and of the Roman conſular, with a few other early ones, are ornamented in this manner.

It may not be improper to add to this ſection ſome hints as to the number of ancient coins, with quite different reverſes, which we have. The Abbé Rothelin had in his cabinet no leſs than 1800 coins of Probus, whoſe reign was but of ſeven years. The number of Roman gold imperial coins may amount to 3000; the ſilver to 6000; and the braſs to 30,000. The whole of the different ancient coins, known to us, to about 50,000.

SECTION

SECTION VI.

Different Sizes of ancient Coins.

THE Greek coins, in gold and ſilver, are divided into the ſeveral denominations of the *Drachm*, which is nearly equal in value to the Roman *denarius*, and commonly a little larger than our ſixpence; the *Didrachm*, or double the former; the *Tridrachm*, or it's triple; and the *Tetradrachm*, equal in value, as the name imports, to four *drachms*.

All theſe Greek pieces, tho of fixed weight, are of very uncertain ſizes; the Tetradrachm, for inſtance, being ſometimes expanded to the ſize of our crown-piece, and often no larger than our ſhilling, tho what it wants in extent

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it compenſates in thickneſs, ſo as to preſerve nearly the ſame weight. Hence medalliſts have been forced, in arranging the Greek medals, to do it by their weight, while they place the Roman according to ſize.

Indeed, the ancient Greek gold and ſilver coinage was always allotted by the weight of different parts of their ounce, the drachm being in Greece, as at this day, the term of a weight equal to the eighth part of an ounce, and that, I ſuppoſe, before the invention of money*: for it is natural to imagine that, upon the invention of coinage, the firſt rude attempts bore no ſort of impreſſion whatever†, but were ſolely valued by their weight. As different States, however, found it convenient to purſue different modes of coinage, ſome rude mark, as a badge of diſtinction, was at firſt impreſſed upon one ſide of the coin. This is very evident in the progreſs of the Grecian coinage in particular. It is true, that, to this day, no pieces have been found totally unimpreſſed, or, if they have, no notice has been taken of them; but we have coins which, from their form and feature, are allowed to be the oldeſt in the world, and which are ſtruck upon one ſide with the uncouth figure of a tor-

* Homer mentions ſcales, but knew nothing of money.

† They who wiſh to ſee this ſubject enveloped in the darkneſs of German erudition may conſult the book of Sperlingius, *De Nummis non Cuſis.*

toiſe, while the other has only indented marks, occaſioned by its being fixed upon ſome inſtrument in order to receive the impreſſion. Coins of the ſame marks in every reſpect, and evidently of the ſame State, but in a more advanced mintage, have AIΓI upon them. This antiquaries interpret Αἴγιον, Aegium in Achaia; a place almoſt unknown to any geographer, and mentioned by Homer very ſlightly, as of no account. If the invention of Grecian coinage muſt be given to Achaia, why may not this inſcription imply Sicyon, anciently called Aegialus *, a city of wealth and extent? But, for my own part, I have little doubt that theſe coins belong to Aegina, an iſland remarkable for its coinage in the earlieſt times, inſomuch that ancient writers inform us, that it was common for merchants to bargain to be paid for commodities in *drachms* of Aegina.

To return. As weight was doubtleſs the firſt eſtimate of coin, ſo, in the Grecian in particular, it continued always the ſtandard: tho it is ſurprizing that this ingenious people did not perceive that by fixing the ſize, as well as the weight of money, much unneceſſary trouble might have been ſaved in commerce. In-

* The changes in the names of ancient cities ſeem totally unnoticed by medalliſts. They ſhould read the ancient writers, Pauſanias, Strabo, and Stephanus of Byzantium, in particular, with attention.

deed,

deed, the weight itſelf varied in different ſtates, and in the ſame ſtate at different periods: but to detail erudition upon this point were as abſurd as unneceſſary; it is ſufficient to have laid down the general rules for diſtinguiſhing the different Greek coins. It may not however be improper to add, that ſmall Grecian ſilver coins are likewiſe found of the value of the half and quarter, nay the eighth and ſixteenth, of a drachm; and that the Greek *ſtateres*, often mentioned in their writers, were ſometimes didrachms, and ſometimes tetradrachms, of gold.

The Grecian braſs coins are, the Lepton, which is the ſmalleſt, the Chalcos, the Dichalcos, Hemiobolium, and Obolus, which is larger than the Roman large braſs; and when it occurs, or the Double Obolus, they are commonly called *weights* by antiquaries, who, under that name, often diſguiſe their ignorance of the ſize of ſome ancient coins.

The ſizes of the Roman coins are much more fixed and appropriated. In gold we have the golden denarius, by the ancients termed ſimply *aureus*, which is always much of a ſize with the denarius. In ſilver likewiſe the largeſt we have is the *denarius*. Any Roman coins in gold or ſilver of ſuperior ſize are medallions. Leſſer ſilver coins, however, are the *quinarius*, or half the denarius, and the *ſeſtertius*, or its fourth. There are likewiſe a few *quinarii* of gold.

The Roman copper coinage, it is well known, falls chiefly into three ſizes; the *as*, or large braſs; the *ſemis*, or middle braſs; and the *quadrans*, or ſmall braſs. We have no coins between the firſt and ſecond ſizes, which are equal to thoſe of our crown and half crown; but after the ſecond ſize there is great variety, being the *quincunx*, *triens*, *quadrans*, and *ſextans*, of the ancients; all which however medalliſts denominate, without diſtinction, coins in ſmall braſs.

After the time of Gallienus the large braſs is very uncommon, except in the medals of Poſtumus; but after Poſtumus the large braſs is deemed a medallion, and the middle braſs is regarded as of a rank with the large of the earlier emperors.

SECTION

SECTION VII.

Their former Value.

IT is not intended here to dwell much on this ſubject, though vaſt portions of it are to this day unknown, or miſtated, by all writers.

Taking the coinages of each country according to their ſeniority, the Greek SILVER drachm is of 66 grains at a medium, and worth ninepence of our money. The other Greek ſilver coins may eaſily be valued from this, and their comparative rate in the former ſection.

Of the Greek BRASS, the *chalcos*, or *piece of braſs*, the moſt univerſal coin, was worth nearly a farthing: the *lepton*, or *little* piece, the only other braſs coin in the better days of Greece, was commonly the eighth * part of the chalcos, or leſs than $\frac{1}{8}$ of a farthing. The *obolus* was never ſtruck in braſs till the time of the Roman empire over Greece.

The Grecian χρυσος, or didrachm †, the moſt

* Pollux ſays, ſeven lepta went to the chalcos; the moſt unlikely number that can be: but he lived ſo late as Commodus, and is little to be truſted. We know from the coins themſelves that ſome ſtates had 4, ſome 6, ſome 8, lepta to the chalcos.

† Some hundred copies of this work were ſold ere it was perceived that it was better to value the Greek and Roman money from the χρυσος, and *aureus*, than from the Greek *gold drachm*, and what medalliſts call the *denarius aureus*, which they underſtand to be half the *aureus*. The compariſon between the value of ancient and modern gold is founded on miſtake, and is therefore caſtrated. The Monthly Reviewers ſhall not be reproached for calling it *excellent*, while it was the chief fault of the book.

uſual GOLD coin, is of 132 grains at a medium, and went for 20 ſilver drachms, or 15*s.* ſterling; but by the preſent intrinſic value of gold is worth 1*l.* 2*s.* The gold drachms, or ἡμιχρυσοι; the tetradrachms of gold, &c. may eaſily be appreciated of courſe.

In the *Roman* BRASS coinage, the early *As* of a pound weight may, from the abundance of copper and ſcarcity of ſilver at that time, be valued at the ſilver denarius of later times, or 8*d.* ſterling; and its parts in proportion. As it fell by degrees it was worth 7*d.* 6*d.* 4*d.* 3*d*: when of two ounces, copper being much encreaſed in value, it was worth 2*d.* and when of one ounce, it was worth 1*d.* In the later conſular times, and early imperial, the *as* was at half an ounce, and 16 going to the ſilver denarius, was juſt worth one halfpenny. *Dupondii* of two *aſes* *; *treſſes* of three; *quadruſſes* of four; nay to *decuſſes* of ten, were ſtruck in the conſular times, as the *as* diminiſhed, and may be valued from the *as*.

In the time of Valerian aud Gallienus, joint emperors, the *as* had been diminiſhed till 60 went to the ſilver denarius; the denarius not being then worth above 6*d.* In the Byzantine empire 432 *aſſaria* went to the *miliarenſis*, or largeſt ſil-

* *As* being an adopted Engliſh word, the author gives it an Engliſh plural, without making the language *biſs* more. We do not ſay *æræ*, but *æras*. He likewiſe writes *ſerieſes*: *ſome ſeries may occur*; is the word *ſeries* here ſingular or plural? Uncertainty is a greater fault in language than even barbariſm. The author has revited every ſheet of this work from the preſs; and he, not the printer, is anſwerable for any uncommon ſpelling. Had the author made the plural of *ſeries* the ſame with the ſingular, his meaning muſt have been always unintelligible. Had he written *aſſes*, *braſs* coins might have been miſtaken for *Monthly Reviewers*; whereas there is a very wide difference, for a *braſs* coin has uſe and value, a *monthly reviewer* has neither.

SECTION VII.

Their former Value.

IN eſtimating the former value of ancient coins a curious diſtinction occurs between them and the modern. In the proportion of the copper to the ſilver, both are much alike; but in that of the ſilver to the gold there is a very wide difference. Our guinea, equal in ſize to our ſhilling, contains twenty-one ſhillings; whereas the Greek gold drachm, and Roman *aureus*, equal in ſize to the ſilver drachm, and denarius, were only valued at ten drachms, or denarii, of ſilver. The modern diſcoveries of America, and other countries opulent in mines, can have no effect upon this change in the proportional value of gold and ſilver, as much being found of the former as of the latter

The cauſes why gold encreaſes in its value and preeminence over other metals, almoſt every century, I muſt confeſs to be latent to me, and I have in vain tried to inveſtigate them.

It is in the copper and ſilver coinage of the ancients that we muſt find our ſtandard of the relative value of their money to ours. The gold is out of all proportion, owing to the nations of antiquity valuing that metal at only one half the price which we put upon it. So that if we are told in an ancient writer that a houſe, for example, was bought for 4000 drachms of gold, inſtead of appretiating the houſe at 80,000 drachms of ſilver, the modern proportion, we ſhould mark it's value at 40,000, the ancient relation of gold to ſilver; that is, inſtead of 2666*l.* 13*s.* 4*d.* we ſhould put 1333*l.* 6*s.* 8*d.*; if we would have the real purchaſe in Engliſh money.

It is by no means intended here to lay before the reader any account of the ideal money of the ancients. All that is propoſed is to inform him of the relative value of the real ancient coins which commonly occur, and are mentioned in the preceding ſection. This ſhall be done in the order they are there enumerated.

The Greek ſilver drachm is worth eight pence* of our money: the gold drachm, being

* Some drachms occur worth 7½*d.*; others of 8½*d*; the mean is choſen.

worth

ver coin, equal in ſize and value to our ſhilling.

The parts of the *as* are uncommon in imperial times: the *ſemis* weighing $\frac{1}{2}$ of an ounce, &c. but may be valued from the *as*.

The largeſt imperial braſs coin was the *ſeſtertius*; firſt ſtruck in braſs by Auguſtus, as would ſeem: and continued down to Valerian and Gallienus, joint emperors, when the *denarius æreus* of copper waſhed with ſilver ſupplied its place; as in Diocletian's time the *denarius æreus* was ſupplanted by the *follis* of half an ounce copper, which laſt remained the chief braſs coin till the cloſe of the Byzantine empire. Pliny tells us that the *ſeſtertii* and *dupondiarii* were always ſtruck in *orichalcum*, or yellow braſs, and the *aſes* in copper; and I have found, upon the moſt accurate examination, that all thoſe pieces called *large braſs* by medalliſts are of yellow braſs, as are alſo thoſe of the largeſt *middle* ſize. The firſt are *ſeſtertii*; the laſt *dupondii*, or *dupondiarii* *. The next ſize of half an ounce is the imperial *as*, or *aſſarium*, and is always of copper. Yellow braſs was in ancient times double the value of copper, the ancients not being very expert in

* It is moſt ſurprizing that no writer has yet diſcovered the braſs ſeſtertius. Hear Pliny ſpeaking of yellow braſs. *Summa gloria* (æris) *nunc in Marianum converſa, quod et Cordubenſe dicitur. Hoc, a Liviano, cadmiam maxime ſorbet, et orichalci bonitatem imitatur in* SESTERTIIS, DUPONDIARIISque, *Cypriò ſuo aſſibus contentis.* Lib. XXXIV. c. 2. Julius Africanus, a writer in the time of Elagabalus, as ſeems, ſays, *Denarius habet quinarios duos; nummos, ſeſtertioſve, quatuor; aſſaria vero, ſeu aſſes, ſex et decem. Nummus vero pondere unciam habet.* Apud Gronov. de Pec. vet. III. 10. One or two Greek cotemporary writers confirm this account. All the Roman imperial coins of large braſs weigh nearly an ounce, down to thoſe of Alexander Severus. Medalliſts however call them *aſes*, and as a firſt edition of this work cannot pretend to alter eſtabliſhed names, they are ſo called ſtill: as the ſmalleſt coins are called *quinarii*, tho *minimi* were a much more proper title.

the proceſs of making braſs of copper: hence the imperial *dupondius* weighs no more than the *as*, yet had double the value. *Dupondius* does not imply only *double weight*, but *double length*, &c.; as Varro, and Vitruvius, have *dupondius pes:* and, in this caſe, *double value.* Beſides, improprieties muſt attend alterations in coinage; the Roman *denarius* was not long of *ten aſes*; yet the name was retained; the *quinarius*, and *ſeſtertius*, are equal inſtances; as are our Engliſh ſilver penny, which does not weigh a penny weight, nor our copper halfpenny weigh half the ſilver penny. Theſe diſtinctions of ancient Roman braſs and copper have eſcaped all medalliſts to this day; as have the real titles of the imperial braſs coins. The imperial *ſeſtertius* was of 4 *aſes*, or worth 2*d.*; the *dupondius*, or *dupondiarius*, 2 *aſes*, or 1*d.*

Of Roman SILVER the denarius, almoſt the univerſal form, is, down to Severus when it leſſens, of 60 grains at a medium, and worth 8*d.*: and it is proper to obſerve that the Greek ſilver drachms, being worn from their antiquity, are put by the Roman writers only at the value of the denarius. The denarius ceaſed to be the largeſt ſilver coin when Conſtantine I. who gave entirely new coinages both of gold and ſilver, firſt ſtruck the *miliarenſis* of 60 to the pound weight of ſilver The *miliarenſis* weighs 72 grains at a medium, and is worth 1*s.* The denarius however continued to be ſtruck, and is called *centenionalis communis* in the codes, becauſe 100 went to the pound of ſilver by tale. The denarii of Conſtantius I. the laſt ſtruck before the miliarenſes appeared, weigh 50 grains: thoſe

worth ten of the ſilver, muſt, according to the ancient eſtimate, be worth 6*s.* 8*d.*; but, by the modern calculation of gold and ſilver, 13*s.* 4*d.* The other Greek coins in gold and ſilver may eaſily be appretiated of courſe.

Of the Grecian braſs ſix oboli went to a drachm *; the *obolus* was therefore current for $1\frac{1}{4}d.$ and $\frac{2}{6}$, or about five farthings of our money. The lepton is nearly half a farthing; the chalcos nearly a farthing; the dichalcos rather more than a farthing; the hemiobolus rather more than a halfpenny.

In the Roman coinage the *aureus* was, at one time, worth, as the Grecian gold drachm, only ten of the ſilver denarii. Pliny however informs us, that it was afterwards raiſed to the value of ſixteen ſilver denarii, at which rate it is ſuppoſed to have ſtood ever after; ſo that we muſt put the *aureus* at 10*s.* 8*d.* ancient valuation, 21*s.* 4*d.* modern.

The *denarius* is by all writers, ancient and modern, rated at the ſame value with the Greek drachm, tho the latter ſometimes exceeds it in weight by five grains. The *quinarius* paſſed for half, or 4*d.* The *ſeſtertius* for the quarter, 2*d.* It may not be improper to obſerve a peculiarity in the Roman writers with regard to the laſt of theſe, the *ſeſtertius*, likewiſe

* Pollux.

by them called *nummus* indefinitely, which is, that in the neuter plural it multiplies one thouſand fold, as *decem ſeſtertia* are equal to 10,000 ſeſtertii; and in the neuter ſingular it multiplies two thouſand fold, as *decies ſeſtertium* ſtands for 20,000 ſeſtertii. *Mille ſeſtertium* equals in our money 8*l.* 1*s.* 5½*d.*; but *mille ſeſtertia* 8072*l.* 18*s.* 4*d* *. The common mark of this coin in ancient writers is HS, more properly IIS, the ſtroke in the middle being only connective of the two numerals, which imply that the coin is worth II *aſes* and *ſemis*, or an half; being the fourth part of the denarius, which was worth ten *aſes*.

The largeſt of the Roman copper coins was at firſt the *dupondius* †, being two pounds weight, as the name imports. This being found moſt inconvenient from it's vaſt weight, the *as*, or *æs*, ſignifying a piece of braſs, was coined, and weighed, in the earlieſt times, a pound, whence it was called *libella*. However, the Romans, finding their money exhauſted by the Punic wars and other calamities, reduced the *as* by degrees from a pound weight to an ounce ‡. It is commonly valued at about three

* Arbuthnot on ancient coins, weights, and meaſures. He rates the denarius at 7¾*d.*

† The only *dupondius*, I ſuppoſe, ever found, is in the Earl of Pembroke's cabinet. It is ſtamped only on one ſide, and that with the figure of an ox.

‡ Many writers ſay half an ounce. They muſt be miſtaken; for all the imperial *aſes* weigh an ounce: and we do not read that the weight was ever raiſed after its fall.

farthings

farthings of our money; and it is at preſent nearly worth that for the metal, if it is good. For our halfpenny ought, if rated by the value of the metal, as are our gold and ſilver coinages, to be double the ſize; a circumſtance which overloads the kingdom with forged copper: and the Roman *as* juſt weighing three of our halfpence, is of conſequence intrinſically worth three farthings.

The different diviſions of the *as* may, if it is worth while, be eaſily eſtimated from the value of the whole. In theſe diviſions, coined in the conſular times, the *ſextans* is often diſtinguiſhed by two marks, thus, oo; the *quadrans* by three, ooo; and the *triens* by four, oooo. Theſe marks originate from the firſt weight of the *as*, which was one pound, or twelve ounces. Of courſe the *ſextans* was two ounces, known by it's two marks; the *quadrans* three; and the *triens* four. And tho the weight was afterwards reduced, yet the marks of diſtinction on the ſmaller pieces remained till near the Imperial æra.

SECTION

SECTION VIII.

Conſervation of Medals.

THE workmanſhip of coins being juſtly to be regarded as their principal quality, it follows that their perfect preſervation muſt form their chief value. When a medal is any way defaced, in figures or in legend, the true judge will throw it into the fire without ſcruple, excepting however rare coins, which one is ſometimes glad to find in any condition. Theſe rare coins muſt not ſtill be in ſuch bad order as to leave any doubt of their identity; for nothing can well be more ridiculous than to ſee an antiquary poring over a coin, and attempting from two or three remaining letters to make out the loſt legend. This folly is well ridiculed by one of our beſt novelliſts, in The Adven-

thoſe of Conſtantine I. and II. Conſtans, Conſtantius, 48 down to 40: thoſe of Julian II. Jovian, 40 down to 30: thoſe of later princes, till Juſtinian when they ceaſe, 30 to 20; but 24 is the uſual ſtandard whence the Saxon penny and penny weight. The *quinarius* or half denarius is valued at 4*d.** The *ſilver* ſeſtertius, which was never coined but in the conſular times, the *braſs* ſeſtertius having ſucceeded it in the imperial, was worth 2*d.* as the latter.

The chief and common GOLD coin of Rome was the *aureus* of about 110 grains. It went for 25 ſilver denarii, or 16*s.* 8*d.*: gold being worth more ſilver in Rome than in Greece. The gold *ſemiſſis*, or half the *aureus*, was worth 8*s.* 4*d.* The *aureus* is now intrinſically worth 18*s.* 4*d.* The aurei previous to thoſe of Vitellius have 120, to 126, grains; and each grain of gold may be valued at 2*d.* ſterling.

Inſtead of the *aureus* Conſtantine I. gave the *ſolidus* of 6 to the Roman metallic ounce, or about 71 grains each: it went for 12 *miliarenſes*, or 12 ſhillings, and, as would ſeem, for 20 denarii of the time, it is now worth 11*s.* 10*d.* gold being now of nearly the ſame value as in Conſtantine's time. The *tremiſſis* or third of the *ſolidus* is the common ſmall gold coin after Conſtantine I. few or no halves occurring ſave of Baſilicus: the *tremiſſis* is worth 4*s.* ſterling.

* The *quinarii* leſſen in proportion: thoſe of Auguſtus have 30 grains: of Severus 25: of Conſtantine I. 20: of Juſtinian 12. Some light denarii of Honorius weigh but 16 grains; but the ſize of the later quinarius marks it, being but that of our preſent ſilver penny.

SECTION

SECTION VIII.

Conservation of Medals.

THE workmanship of coins being justly to be regarded as their principal quality, it follows that their perfect preservation must form their chief value. When a medal is in the least defaced in figures, or in legend, the true judge will throw it into the fire without scruple; hardly excepting even the rarest coins. It suffices with some however that the later be in *good* preservation, or their most eminent parts only a little rubbed. Others of superior taste reject every medal which is not in the *best* preservation, or just as it came from the mint. The excellent cabinet of Robert Austen Esq; is formed almost entirely of such: and Mr. Walpole's Roman silver at Strawberry-Hill deserve the same praise. But few can go to that expence: yet coins are quite useless if not in *good* preservation at least; for nothing can well be more ridiculous than to see an antiquary poring over a coin, and attempting from two or three remaining letters to make out the lost legend. This folly is well ridiculed by one of our best novelists in The Adven-

Adventures of Peregrine Pickle, where a virtuoſo in an Engliſh farthing, with nothing remaining of the word Britannia but the NI, finds the victory of Severus over Peſcennius Niger.

Nothing contributes ſo much to the conſervation of coins as that fine ruſt, or rather varniſh, which their lying in a particular ſoil occaſions. This is only to be found however in the braſs or copper, the gold and ſilver never admitting of it: there is indeed a red ruſt which is ſometimes found on the latter, but it is prejudicial, and not ornamental; and corrodes the coin, inſtead of preſerving it.

This fine ruſt, which is indeed a natural varniſh not imitable by any effort of human art, is ſometimes of a delicate blue, like that of a turquoiſe; ſometimes of a bronze brown, equal to that obſervable in ancient ſtatues of bronze, and ſo highly prized; and ſometimes of an exquiſite green, a little on the azure hue, which laſt is the moſt beautiful of all. In a few inſtances a ruſt of deeper green is found; and it is ſometimes ſpotted with the red or bronze ſhade, which gives it quite the appearance of the Eaſt Indian ſtone called blood-ſtone. Theſe ruſts are all, when the real product of time, as hard as the metal itſelf, and preſerve it much better than any artificial varniſh could have done; concealing at the ſame time not

not the moſt minute particle of the impreſſion of the coin.

When medals are found in which the letters are diſplaced, as is common in thoſe of Claudius Gothicus, their condition is looked upon as dubious, and they are not near ſo much eſteemed as coins without fault. The ſame may be ſaid of thoſe which, not being well fixed in the dye, have ſlipped at every ſtroke of the hammer, and by this means preſent a double or triple image. Many of theſe laſt are found in which the portrait is thus blundered, while the reverſe is diſtinct; and others, of which the portrait is perfectly well ſtruck, while the reverſe confuſes the eye by it's double or triple contours. This muſt have been owing to that particular half of the dye being miſmanaged in which the fault is found.

There is another blemiſh of ancient coins, which, notwithſtanding, rather recommends them to the curious than otherwiſe. It is when, after having ſtruck a coin, the workmen thro forgetfulneſs put another into the dye without retiring the firſt. Hence, the portrait of the other piece being commonly upwards, and in the upper part of the dye, the ſecond coin is impreſſed with it by the dye, and at the ſame time made hollow on the other ſide with the form of the portrait already ſtamped on the former medal.

Coins of genuine antiquity are often found ſplit on the edges, or even in the middle, by the force of the hammer. But this, far from being regarded as a fault, is looked upon as a great merit by the collector, it being conſidered as a proof that the coin is undoubtedly of ancient fabric *.

Silver coins often acquire a particular yellow tarniſh, which gives them quite the appearance of having been gilt, but it is only owing to their being depoſited in a ſulphureous ſoil, or the like circumſtance.

* I am afraid one of theſe ſplit coins has given riſe to an error with regard to the wife of an emperor who reigned in Britain with much magnificence. I mean that aſcribed to Oriuna, the ſuppoſed wife of Carauſius. The inſcription is read ORIVNA AVG. and there is a crack in the medal juſt before the O of Oriuna. Without this crack, I ſuppoſe we ſhould have read FORTVNA AVG. Putting only the buſt of a perſonification, or deity, was the ancient mode in the Roman coinage; and was revived about the time of Alexander Severus.

SECTION

SECTION IX.

Portraits to be found on them of which different Serieſes may be arranged.

THESE portraits ought to be taken in chronological order, and, in this view, the Kings of Macedon will have the firſt rank, as their coins have the greateſt antiquity of any yet diſcovered on which portraits are found. Of theſe, Amyntas, who began his reign about 550 years before Chriſt, is the earlieſt monarch whoſe medals have yet been diſcovered; and of courſe he begins the ſeries.

Then follow thoſe kings and queens who reigned in Sicily, Caria, Cyprus, Heraclia, and Pontus. To theſe ſucceeds the ſeries of kings of Ægypt, Syria, the Cimmerian Boſphorus, Thrace,

Thrace, Bithynia, Parthia, Armenia, Damaſcus, Cappadocia, Paphlagonia, Pergamus, Galatia, Cilicia, Sparta, Pæonia, Epirus, Illyricum, Gaul, and the Alps. This ſeries extends from the time of Alexander the Great to the birth of Chriſt, a period of about 330 years. The laſt ſeries of ancient kings goes down to the fourth century, and includes ſome of Thrace, the Boſphorus, and Parthia; thoſe of Commagene, Edeſſa or Oſrhoene, Mauretania, and Judæa.

Such are the ſerieſes of the portraits of kings to be found on medals ſtruck with Grecian characters. Of Greek coins, impreſſed with the heads of illuſtrious men, a good number may be found, but ought more properly to be called a collection than a ſeries, the latter term always implying a chronological ſucceſſion.

The Roman emperors preſent a moſt diſtinct ſeries, from Julius, the firſt of them, to the deſtruction of Rome by the Goths: nay, to a much later period, were not the coins after this ſo barbarous as to deſtroy the beauty of the ſeries while they add to its perfection.

The forming a ſeries of portraits of the gods, goddeſſes, &c. to be found on ancient coins, I look upon as frivolous. It is far better to arrange theſe coins under the ſeveral cities or kings whoſe names they bear.

Of

Of modern coins, many proper ſerieſes may be formed, conſiſting of the kings and other potentates of the different countries. Medals of illuſtrious men in modern times are not likewiſe wanting to form a collection.

SECTION

SECTION X.

The Reverſes of Medals.

AS that ſide of the coin on which any portrait is delineated is commonly termed the *face*, or *obverſe*, ſo the oppoſite ſide is termed the *reverſe*.

Theſe reverſes, in the ancient Greek and Roman coins, are of infinite variety, and afford one of the chief amuſements ariſing from this ſtudy. They contain figures of deities, at whole length, with their attributes and ſymbols; public buildings, and diverſions; allegorical repreſentations; ceremonies, civil and religious; hiſtorical and private events; figures of ancient ſtatues; plants, animals, and other ſubjects of natural hiſtory; ancient magiſtracies,

with their inſignia; in ſhort, almoſt every object of nature or art.

Some reverſes bear the portrait of the queen, the ſon, or the daughter, of the prince who appears on the obverſe. Such are eſteemed highly by antiquaries, not only becauſe it is a rule with them that every coin ſtamped with portraits on either ſide is very valuable, but becauſe they identify the perſonage on the reverſe to have been the wife, the ſon, or the daughter, of ſuch a particular prince, and by this means help in the adjuſting of a ſeries.

The reverſes of the Roman coins have more of art and deſign than the Greek; but, in return, the Greek have more exquiſite relief and workmanſhip than the other.

In the very ancient coins, as in thoſe of the firſt kings of Macedon, no reverſe is found, ſave a rude mark ſtruck into the metal, as of a ſquare with a croſs in it, or the like. This was owing to the medal being merely fixed firm to ſome inſtrument on that ſide, that it might receive the impreſſion upon the other. By degrees however we ſee ſome little image of a horſe, or other animal, inſerted into one of the departments of the rude croſs, or into the body of the ſquare. Then follows a perfect reverſe of an horſe, or the like, with a ſlight mark, and at length without any mark of the ſquare or croſs.

croſs. Such is the progreſs of the reverſes of coins from rudeneſs to deſign, which was ſoon after carried to refinement.

The figures of deities and perſonifications, on the Roman coins, are commonly attended with their names, beſides being diſtinguiſhed by their attributes. Theſe names, when without any adjunct, as they ſometimes ſtand, may be ſafely looked upon as put down merely becauſe it was neceſſary the coin ſhould have a legend. Thus, in a coin of Lucilla, Venus, tho well known by the apple which ſhe always holds in her hand, has yet the name round her, VENVS, without any addition whatever. The like may be obſerved in a few other inſtances. But moſt commonly an adjunct is added, which renders the inſertion of the name very proper and neceſſary, as in the inſtance of a Neptune, with NEPTVNO REDVCI; a Venus, with VENERI VICTRICI; and others ſimilar. The like may be ſaid of the coins with a figure of Modeſty, PVDICITIAE AVGVSTAE; of Virtue, VIRTVS AVGVSTI; and others of the ſame kind: for it is the legend which appropriates the virtue to the emperor or empreſs, and thus leaves no doubt as to the meaning of the reverſe. A quality not ſo often obſerved on modern medals, which are frequently dark as a riddle; and it ſeems to be the intention of the deſigner to make the

legend and reverſe fight a combat together, and obſcure, not illuſtrate, each other's meaning.

In the Greek coins, however, perhaps it is a ſuperior delicacy that the name of the deity is never expreſſed, but left to the eaſy interpretation of fixed ſymbols. This remarkable difference is obſervable in the earlieſt coins of the two countries, and on which only the buſt of the deity or perſonification is given. The Roman have almoſt always the name, as PIETAS, LIBERTAS, *&c.* while the Greeks content themſelves with giving us Ceres with her wheaten garland; Jupiter with his mild countenance, laurel crown, and beard; Minerva with her helmet, and ſo forth. This practice of the Greeks makes it neceſſary to preſent my reader, in the next ſection, with ſome account of the ſymbols moſt obſervable on their coins *, that when he meets with them he may eaſily know the deity they diſtinguiſh. This he will find the more convenient, as hitherto medallic writers have thought proper to give us explanations of the Roman ſymbols without beſtowing any peculiar attention on the Greek. In this they have acted like thoſe profound commentators who leave obſcure paſſages as they found

* When I ſpeak of *the Greek coins*, abſolutely, thro-out this work, thoſe preceding the imperial ages of Rome are meant: yet the preſent liſt of ſymbols applies in a great degree to the Greek imperial coins.

them,

them, but illuſtrate thoſe which every body underſtands with much labor and ſucceſs. They may argue indeed, that the ſymbols of the deities have a degree of ſimilarity in the coins of both nations; yet I muſt reply, that theſe ſymbols ſtand alone on the Greek, and of conſequence the Grecian medals ought to have attracted their chief attention in this way, and not the Roman, on which the attributes of a deity are immediately appropriated by the legend.

SECTION XI.

Symbols obſervable on them.

THIS ſection ſhall begin with ſome account of the ſymbols to be found on the Greek coins, and ſhall conclude with thoſe very few on the Roman which are not immediately illuſtrated by the legend of the medal.

The principal deities ſymbolized on the Greek coins, as divided into male and female, will ſtand thus:

I. The firſt rank of the gods muſt be given to JUPITER. He occurs frequently on reverſes of Alexander the Great, and is eaſily known by his eagle and thunder-bolt. When the buſt only occurs on obverſes of coins, it is known by the laurel crown and placid bearded counte-

nance.

nance. Jupiter Ammon is diſtinguiſhed by the ram's horn twiſting round his ear: a ſymbol of power and ſtrength afterwards whimſically adopted by many kings of Syria, to mark their regarding themſelves as the ſucceſſors of Alexander the ſuppoſed ſon of Ammon.

II. NEPTUNE ſeldom occurs on the coins of Greece. When he appears he is well known by the trident, or the dolphin; and is ſometimes drawn by ſea-horſes.

III. APOLLO is frequent on the reverſes of the Syrian princes; and is known by the harp, the branch of laurel, or the tripod; ſometimes he has a bow and arrows. When the buſt only occurs, he has a fair young face, and is crowned with laurel; and, in the character of the ſun, his head is ſurrounded with rays.

IV. MARS, ſeldom ſeen on Greek medals, is diſtinguiſhable by his armour, and ſometimes by a trophy on his ſhoulders. The buſt is known by the helmet and ferocious countenance.

V. MERCURY appears with the *caduceus*, or wand twined with ſerpents, and the *marſupium*, or purſe, which he holds in his hand. He is delineated as a youth with a ſmall cap on his head, and wings behind his ears and at his feet. The buſt is known by the cap, which reſembles a ſmall hat, and the wings.

VI. Æsculapius is remarkable by his buſhy beard, and his leaning on a club with a ſerpent twiſted round it. He ſometimes occurs with his wife Hygeia, or Health, and their little ſon Teleſphorus, or Convaleſcence, between them.

VII. The attributes of Bacchus are, the tiger, the ſatyrs around him, the *thyrſus* or rod twiſted with ivy or vine, and the crown compoſed of one of theſe plants. His buſt is diſtinguiſhable by the latter ſymbol.

VIII. The club, lion's ſkin, and ſinewy ſtrength, reveal Hercules: ſometimes a cup is added, to imply that wine inſpires courage; and the poplar tree, ſymbolic of vigor. He often appears as breaking the neck of the Nemæan lion by cruſhing it ſtoutly in his arms. His buſt is common on coins of Alexander the Great, and other princes; as alſo on thoſe of ſome Sicilian cities, as Meſſina, and others: it is that of a youth without a beard, with the lion's ſkin wrapt around it; and on the coins of Alexander has been falſely taken for the portrait of that prince. He likewiſe is ſometimes drawn with a beard, in which caſe he is called the Old Hercules; as, when he appears beardleſs, he is denominated the Young Hercules.

IX. Serapis, one of the fantaſtic gods of Egypt, is known by his buſhy beard, and the meaſure upon his head. Apis appears as a bull with a flower of the λωτος, the *celtis*, or *lotus*,

fructu nigricante, of botaniſts, between his horns. This tree, by us called the nettle-tree, from the form of its leaf, ſeems to have been a great favourite of the ancients, and placed in the ſame rank with the laurel and the myrtle, the favourites of Apollo and Venus. Its flower is in the form of a roſe, of five leaves, and with many ſtamina in the boſom; and its fragrance induced the ancients to ſprinkle it over their couches, along with the blooms of the myrtle.

Επι μυρσιναις τερειναις,
Επι λωτιναις τε ποιαις,
Στορεσας θελω προπινειν. ANACREON.

X. HARPOCRATES, the god of ſilence, is evident from the familiar token of putting his finger to his mouth. Sometimes he has the ſiſtrum in his left hand, which is a ſymbol common to moſt of the Egyptian deities.

XI. CANOPUS is very common on the coins of Egypt, in the ſingular ſhape of a human head, placed upon a kind of pitcher. This deified pitcher ſeems to refer to an anecdote of ancient ſuperſtition, which, I believe, is recorded by Plutarch. It ſeems, ſome Perſian and Egyptian prieſts had a conteſt which of their deities had the ſuperiority. The Egyptian ſaid that a ſingle vaſe, ſacred to Serapis, would extinguiſh the whole power of the Perſian deity of fire.

The

The experiment was tried, and the wily Egyptian boring holes in the ſide of the vaſe, and ſtopping them with wax, afterwards filled the veſſel with water, which, guſhing through the holes, as the wax melted, extinguiſhed the Perſian deity. Hence the vaſe was deified, and certainly deſerved it better than the onions and leeks of that learned and fooliſh nation, ſo well ridiculed by Juvenal:

"O ſanctas gentes quibus naſcuntur in hortis
"Numina!"

XII. This liſt of ſymbolized gods ſhall be cloſed with the ΙΕΡΑ ΣΥΝΚΛΗΤΟΣ, and ΙΕΡΟΣ ΔΗΜΟΣ, the HOLY SENATE, and the HOLY PEOPLE, ſo frequent on Greek Imperial coins. Theſe ideal perſons are commonly ſeen in the ſame image of an ancient bearded head, crowned with laurel; ſometimes, however, the latter appears as a youth.

Paſſing to the female deities, or goddeſſes, the firſt in dignity is,

I. JUNO, known by the peacock, a bird ſacred to her from the fable of Argus. When ſhe appears as the goddeſs of marriage, ſhe is veiled to the middle, and ſometimes to the toes. Her buſt is that of a beautiful young woman, ſometimes without any badge, which is diſtinction ſufficient, as the reſt of the goddeſſes have badges; and ſometimes with a diadem.

II. The

II. The ſymbols of MINERVA are very remarkable, conſiſting of her being in armour, with a ſpear in her right hand, and the ægis, or ſhield, with Meduſa's head, in the other; an owl commonly ſtanding beſide her. Her buſt is equally diſtinguiſhable from the helmet which ſhe always wears: it is very common on the gold coin of Alexander the Great; and one cannot help laughing at the odd blunder of Elzevir, or his editor, who, in the beſt edition of Quintus Curtius, gave an head of this goddeſs for that of Alexander.

III. DIANA is revealed by the creſcent, by her bow and arrows, and often by her hounds. The Epheſian Diana, common upon Greek Imperial coins, appears with a number of *mammæ*; ſhe is ſupported by a couple of deer, and bears a panier of fruit on her head. The buſt of Diana is known by the creſcent on her brow, and ſometimes by the bow, or quiver, engraved on one ſide.

IV. The apple in her hand, the prize of beauty, declares VENUS. Sometimes ſhe is only to be known by her total want of dreſs, without any other ſymbol. Her buſt is diſtinguiſhable by her ſupreme beauty, and is often adorned with pearls around the neck. It might have been mentioned above, that CUPID ſometimes appears on the Syrian coins, in half-length, as

painters

painters call it, and is known by his infancy and wings.

V. CYBELE has the turreted crown, and lion; or is ſeen in a chariot drawn by lions. Her buſt is known by the firſt-mentioned attribute.

VI. CERES has the torches in her hands, with which ſhe is fabled to have gone in ſearch of her daughter Proſerpine. She has ſometimes two ſerpents by her, and is ſometimes drawn in a chariot by them. Her buſt is readily known by the wheaten garland; and is moſt common on coins of Sicily, an iſland celebrated for it's fertility.

VII. ISIS, an Egyptian goddeſs, has the ſiſtrum in her hand, and a bud, or flower, on her head, ſymbolic of the eternal bloom of the inhabitants of heaven *. The flower is ſaid to be that of the ἀειράσιον, or ſouthernwood, which is not very likely: it would rather ſeem to be that of a ſpecies of amaranth.

VIII. ASTARTE, a Sidonian goddeſs, appears on a globe, ſupported by a chariot of two wheels, and drawn by two horſes.

Such are the more eminent ſymbols and attributes of the deities; there only remain to be mentioned a few ſymbols, which ſtand by themſelves, as figurative of perſons or circumſtances.

* Plutarch de Iſide.

Such

Such are vaſes, with ſprigs of plants iſſuing out of them, ſymbolic of ſolemn games. The ſmall cheſt, or hamper, with a ſerpent leaping out of it, ſhews the myſtic rites of Bacchus. Coins with the latter image are called *ciſtophori*; and a learned treatiſe has been publiſhed concerning them.

The anchor on Seleucian medals marks the coin to be ſtruck at Antioch, where an anchor was found upon digging the firſt foundations of the city, tho at a conſiderable diſtance from the ſea.

A ſmall ſeat, like a buſhel pierced with many holes, upon which Apollo ſits, in different coins of the princes of Syria, is that upon which the prieſt of Apollo at Daphne, near Antioch, uſed to ſit to return oracles. It was placed over an aperture of the floor of the temple, through which the gale of inſpiration was thought to ariſe.

Having diſcuſſed the moſt remarkable ſymbols obſerved on the Greek coins, let us examine a very few of the Roman, which ſtand alone, and require explanation; for the deities and perſonifications on the Roman coins, as has been ſaid, have not only attributes, but their names likewiſe in the legend of the medal, which renders it quite unneceſſary to dwell upon them.

An enſign on a Roman reverſe, where it ſtands alone, and without any perſons, ſhews a colony drawn from one legion; when many enſigns or banners appear in the like circumſtances, they evince the colony to have been drawn from as many legions as there are enſigns.

A bull often repreſents Apis, and is often a ſymbol of ſtrength and ſecurity. Which of theſe is meant in the common coin of Julian, in middle braſs, eſteemed large braſs in that age, when no larger was coined, upon the reverſe of which is a bull, with two ſtars over him, and the legend SECVRITAS REIPVB. I will not ſay.

The caduceus marks peace and concord; the cornucopia, abundance; the pontifical hat, the prieſthood. They all appear upon a reverſe of Julius, and are ſymbols of the concord of the empire, and the plenty which attended his power. The laſt ſymbol only denotes that Cæſar was Pontifex Maximus, not his attention to religion, as Pere Jobert religiouſly explains it.

The *parazonium*, obſervable on Roman coins, was a baton of command, and not a pointleſs dagger, as many antiquaries deſcribe it to have been. This is evident from a reverſe of Galba, HONOS ET VIRTUS, and other circumſtances: it is always held as a baton, not placed by the ſide, or held by the handle, as a dagger. Why no Roman emperor or ſoldier appears on their coins with a ſword by his ſide can never be explained

plained by antiquaries; much leſs why that weapon is never ſeen on their coins.

The inſtruments of ſacrifice appear on many Roman coins, and are, 1. The *ſeceſpita*, or an oblong hatchet, or large knife, to kill the victim. 2. *Aſperſorium*, or veſſel for holy water, with which the prieſt ſprinkled the aſſiſtants. 3. *Simpullum*, or the veſſel for pouring wine on the ſacrifice. 4. *Patina*, or *patera*, a diſh for the fat, and other portions ſacred to the gods. 5. *Acerra*, a little coffer of incenſe.

The *lituus*, or wand twiſted round at the top, ſomething like an epiſcopal ſtaff, is a badge of the augurſhip; as the *apex*, or cap with ſtrings, and terminating with a tuft, is of the pontificate.

The *thenſa*, or divine chariot, which carried the image of a deity in ſacred proceſſions (improperly termed *carpentum* by ſome), is a badge of conſecration of an empreſs; as is the peacock, which was the bird of Juno, the queen of Heaven. Theſe ſometimes appear without the legend *Conſecratio*, as the *thenſa* on a coin ſtruck under Tiberius for the conſecration of Livia *, the wife of Auguſtus, S. P. Q. R. IVLIAE AVGVST.; and the peacock on that moſt rare ſilver coin of Julia, the daughter of Titus, the front of which has her buſt, IVLIA AVGVSTA, and the reverſe a peacock, DIVI TITI FILIA.

* It is well known that Livia took the name of Julia after her high marriage.

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The palm-tree, on both Greek and Roman coins, is ſymbolic of Phœnicia, where that tree flouriſhed: as the *ſilphium* is of Cyrene, from the earlieſt times down to thoſe of the Roman empire.

Before this ſection is diſmiſſed, a few words muſt be ſaid reſpecting the ſymbols obſervable on the obverſes of ancient medals, conſiſting of the diadem, and other ornaments of the buſts of eminent perſons, to be found on them.

The diadem, or *vitta*, was a ribbon worn around the head, and tied in a floating knot behind, anciently the ſimple, but ſuperlative, badge of kingly power. It is obſervable on the Greek monarchic medals, from the earlieſt ages to the laſt; and is almoſt an infallible ſign of the portrait of a prince. In the Roman coins it is ſeen on the conſular ones of Numa and Ancus; but never after, if I am not miſtaken, till the time of Licinius. So great an averſion had the Romans to this kingly diſtinction, that their emperors had, almoſt for an age, worn the radiated crown, peculiar to the gods, before they dared to aſſume this tyrannic badge. In the family of Conſtantine the diadem becomes common, though not with the ancient ſimplicity, being ornamented on either edge with a row of pearls.

The radiated crown, at firſt, as on the poſthumous coins of Auguſtus, a mark of deification,

tion, was in little more than a century after put upon moſt of the emperors' heads in their ſeveral medals.

The crown of laurel was at firſt the honorary prize of conquerors, but afterwards commonly worn, at leaſt in their medals, by all the Roman emperors from Julius, who was permitted by the ſenate to wear it always, to hide the baldneſs of his forehead. This perhaps gave riſe to the firſt emperors always appearing with it on their coins, a circumſtance continued to our times with a moſt riſible and truly Gothic abſurdity. The laurel, employed by the ancients in forming their crowns, is undoubtedly what we term the Alexandrian laurel, a moſt beautiful evergreen, of a fine and tender verdure.

Agrippa appears on his coins with the roſtral crown, a ſign of naval victory or command, being made of gold, in reſemblance of prows of ſhips tied together. He is likewiſe ſeen with the mural or turreted crown, the prize of firſt aſcending the walls of an enemy's city.

The oaken, or civic crown, is frequent on reverſes, as of Galba, and others; and was the badge of having ſaved the life of a citizen, or of many citizens.

Beſides the diadem, the Greek princes ſometimes appear with the laurel crown. The Arſacidæ, or kings of Parthia, wear a kind of

ſaſh round the head, with their hair in rows of curls like a wig. Tigranes, and the kings of Armenia, wear the *tiara*, a ſingular kind of cap, but the well known badge of imperial power in the ancient eaſtern world. Xerxes, a petty prince of Armenia, appears in a coin extant of him in a conic cap, with a diadem around it. Juba the father has a ſingular crown, like a conic cap made of leaves of oak.

The kings of Syria aſſumed, by way of diſtinction, different ſymbols of deity, to be obſerved on the buſts of their medals. Such as the lion's ſkin of Hercules, which ſurrounds the head of the firſt Seleucus; the ram's horn placed behind the ear, a ſcriptural image of their ſtrength and power, or of their being the ſucceſſors of Alexander, called the ſon of Jupiter Ammon; the wing placed, in like manner, behind the ear, ſymbolic of the rapidity of their conqueſts, or of their deſcendance from the god Mercury; and the like.

The empreſſes and queens never, ſo far as I remember, are ſeen with the diadem of any kind. The variety of their head-dreſſes more than compenſates for the want of this ornament.

Beſides the diſtinctions of ſupreme power, or honorary reward, there are other ſymbolic ornaments of the head obſervable on ſome Roman coins which ought to be mentioned. Such

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is the veil, or more properly the *toga*, drawn over the head, to be ſeen on the buſts of Julius Cæſar and Lepidus on their coins. This ſhews that the perſon bore the pontificate, or the augurſhip; the augurs having a particular gown, called *læna*, with which they covered their heads when employed in obſerving the omens. The veil of Fauſtina and other empreſſes, denotes them to have held ſome ſacred dignity.

SECTION XII.

Their Legends.

MOST coins, along with the portrait in front and various figures in the reverſe, have likewiſe words, explicative of ſome circumſtance concerning them, marked on one or both ſides. The early Greek coins of cities commonly only contain the name of the city, or the initial letters of it; as thoſe of the Greek princes their name, the beginning characters of it, or its monogram *. But in the Roman

* A monogram, with medalliſts, is the name of a prince, city, or the like, of which the characters are woven together, ſo to ſpeak, and the limb of one character perhaps applies to three or four others; ſo that in the ſmall room of one or two characters a whole name is comprehended.

and

and Greek imperial medals there is ſometimes not only a literal information around the face, and around the reverſe, but likewiſe in the field of the reverſe, which in ſuch inſtances often conſiſts wholly of this intelligence, without any figures whatever. When the letters or words of a medal thus occupy the field, they are called an *inſcription*; but when they run round the margin, are on either ſide of the figures, or upon the exergue*, they are denominated a *legend*.

The French, who are fond of devices, call the figures the *body*, and the legend the *ſoul*, of a medal.

The legends of the earlieſt Greek coins, as above obſerved, are very brief, rehearſing only the initials of the city, or prince; as AΘE, money of Athens; AM, money coined by Aumyntas king of Macedon. Afterwards the name is put at full length, as ΣΥΡΑΚΟΥΣΙΩΝ, coin of the Syracuſians; ΦΙΛΙΠΠΟΥ, coin of Philip of Macedon. In proceſs of time the Syrian and Egyptian kings, ſucceſſors of Alexander, added ſome epithet which did them praiſe, as ΕΥΕΡΓΕΤΗΣ, beneficent, or the like; together with the title of ΒΑΣΙΛΕΥΣ, or king; and the year of their æra in which the coin was

* The exergue is the bottom of a coin, commonly ſeparated from the field by a line, upon which the figures of the reverſe ſtand. It is ſo called from being ἐξεργὸν, *out of the work* of the medal.

ſtruck. Such the Greek coinage remained till the univerſality of the Roman empire ſwallowed up all the kingdoms and cities which uſed that language.

Under the dominion of the Roman emperors the Grecian mint aſſumed more of the Roman form, then indeed more perfect, as to legend, than their own. On the face they gave the Roman emperor, or empreſs, with their titles; the founder of their city, with his name; the ſenate, or the people of Rome, who had protected them; or the ideal buſt of the genius of their city: while the reverſe preſents us with a legend indicative of the name of the magiſtrate under whom the money was ſtruck; of ſome treaty entered into with one or more neighbouring ſtates; of the river, or deity, repreſented; and the like. Yet it muſt be obſerved, to the credit of the Greek artiſts, even when their genius was depreſſed by the Roman power, that they ſeldom or never explain by their legends the reverſes of their coins, but leave it to the ſpectator; commonly, and almoſt univerſally, putting for the legend of the reverſe the name of the city, and frequently adding that of the magiſtrate. The ſymbols of the deities were indeed ſo familiar as to require no explanatory legend; and perſonifications are very rare in Greek coins, except thoſe of their cities and rivers. A few inſtances however

ever occur of them, and they are commonly accompanied by an illuſtrative legend; as on the reverſe of a very rare Otho, where we ſee his victory over Galba, imaged by a placid female figure, with a victory in one hand, and a trophy in the other, with this legend, ΚΡΑΣΙΣ, Moderation *.

Inſcriptions filling the whole field of the reverſe are not ſo common in Greek coins. A few however there are, and particularly upon thoſe of Smyrna. The imperial medals ſtruck at Antioch are always very remarkable, from the letters s. c. inſcribed on their reverſes, within a peculiar crown, or wreath. Sometimes they have longer inſcriptions; as in that moſt capital coin of Otho, of large braſs, which is in Dr. Hunter's collection; upon which we read, within the uſual wreath of Antiochian medals, ΕΠΙ ΜΟΥΚΙΑΝΟΥ ΑΝΤΙΟΧΕΩΝ, with the æra ET. ZIP. How the people of Antioch happened to adopt the s. c. ſignifying SENATVS CONSVLTO, "by decree of the ſenate," a mark almoſt peculiar to the Roman mint, in ſo many of their imperial coins, is a paradox not explained, and not attempted to be explained, by medallic authors.

This leads me to obſerve, that the noted s. c. or mark of the authority of the ſenate of

* Spon, Voyage du Levant, tome III.

Rome for ſtriking any coin, never appears upon thoſe of gold or ſilver, in the ſenſe we are to conſtrue it, when it occurs upon the braſs. Medalliſts lay it down as an infallible rule, that this mark upon gold and ſilver coins always refers to the ſubject of the reverſe upon which it is ſtamped, and not to the coin itſelf. So far as we can learn, the Roman emperors had the ſole diſpoſal of the gold and ſilver coinage, but left that of braſs entirely to the ſenate. Hence the s. c. is never wanting upon the braſs, and in very few inſtances appears upon the ſuperior metals; where it is always underſtood to refer to the device of the coin, as a ſtatue, a triumphal arch, or the like, erected by decree of the ſenate; and not to the coin itſelf, as iſſued in virtue of that decree.

The ſimplicity of the legends to be found upon the early Greek coins has already fallen under obſervation; thoſe of the Roman, with equal ſimplicity at firſt, by degrees proceeded to more explicit length, and at length, from elegant and ſimple veracity, degenerated into flattery. Theſe remarks refer to the legends of the obverſe, for thoſe of the reverſe began to flatter as ſoon as there was a prince, an idol upon whoſe altar to burn the cloudy perfume. We find Clemency and Moderation upon the medals of Tiberius, as well as equivalent virtues upon thoſe of Titus. The DIVI FILIVS,

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"the ſon of Auguſtus the deity," upon the obverſes of Tiberius, is a title more of ſecurity than flattery: but upon thoſe of the following princes we find nothing more than their names, with the date of their Tribunician power, or of their Conſulſhip, and the glorious title of PATER PATRIAE, the father of their country, till Commodus added the title of FELIX, followed by that of PIVS, and at length by the tyrannic preface of D. N., DOMINVS NOSTER, Our Lord. In the lower empire Michael firſt aſſumed the proud addition of ΒΑΣΙΛΕΥΣ, or king; which was followed by that of ΔΗΣΠΟΤΟΣ, or deſpot.

The reverſes of the very firſt imperial coins are not however wanting in adulation, nor is it to be wondered at, when we conſider that Virgil and Horace, men of the moſt enlightened minds, whatever may be decided of their claim to genius, were yet capable of even forgetting the ſacred dignity of poetry, and proſtituting it at the bloody footſtool of a tyrant. What Monteſquieu ſays of the Engliſh, that, if ever they were reduced to be ſlaves, they would prove the meaneſt of all ſlaves, was exemplified in the conduct of the ancient Romans. This can no way be better proved than from the coin ſtruck by decree of the ſenate, in which we find all the virtues aſcribed to the moſt infamous ſet of monſters that ever diſgraced humanity. It may

however be ſaid, in vindication of the Romans, that the aſcribing of virtues to princes, from whoſe hearts they were moſt diſtant, was the only method which they dared to uſe to remind them of their duty to their ſubjects.

In a ſhort time, however, a ſucceſſion of virtuous monarchs authoriſed the reverſes ſo foreign to moſt of their prædeceſſors. S. P. Q. R. OPTIMO PRINCIPI, ſo common on the coins of Trajan, is not flattery, but glory. All the virtues appear without impropriety on the medals of Nerva, Trajan, Adrian, and the Antonini.

Almoſt equal in juſtice and glory to the OPTIMO PRINCIPI of Trajan is a reverſe of the emperor Juſtinian, on which is the portrait of Beliſarius, with this legend, GLORIA ROMANORVM *. But, in proportion as the empire declined, the more common are flattery and groſs impropriety in the legends of the Roman coin. So early as the time of Severus we find this upon one of Julia his wife, MATer AVGG. MATer SENATVS, MATer PATRIAE.

The Greeks, ingenious in faults as in virtues, likewiſe carried their flattery of their Roman maſters as far as it would well go. Certain it is that they ſurpaſſed the Romans themſelves in this baſe art. We have a Greek medal of

* Patin, Hiſt. des Medailles. I have never ſeen this coin, either in books or cabinets.

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Commodus with a legend, implying that while that emperor reigned all the world was bleſt; a piece of adulation and falſhood only to be equalled by an inſcription preſerved in the garden of the Villa Borgheſe at Fraſcati, and formerly placed under a ſtatue of Caracalla, in which, among other titles, is NVMINI PRAESENTI, "to the preſent deity." Among other inſtances of the Grecian art of conciliating the favour of their maſters, may be mentioned that of firſt winning the protection of the empreſs, and other imperial ladies, by ſtriking beautiful medals in their honour: a flattery to which we are indebted for many a fine portrait not to be found in the Roman coinage.

But it is time that we ſhould proceed to ſome few other particulars obſervable in the legends of ancient medals. Upon many of the coins ſtruck in the Greek cities we find the legend of the obverſe in Latin, while that of the reverſe is in Greek. The reaſon of this, medallic writers have endeavoured to account for in many ways, but appear not to me to have lighted upon the truth, which ſeems to be, that the magiſtrate of ſuch country mint, not having any portrait of the emperor, ſent to Rome for one, which was returned in a die ready cut with the legend. To this a reverſe was made by the Greek artiſts, the magiſtrate inclining to ſave the expence of cutting another obverſe. In confirmation of this opinion,

opinion, I believe, it will be found that few or no coins are found with Latin legends on the reverſe and Greek, in front.

Perhaps the moſt remarkable feature in the legends and inſcriptions of Greek imperial medals is the addition, almoſt perpetual, of the title ΝΕΩΚΟΡΟΣ to the names of certain cities. The word is equivalent to the Latin *Ædituus*, and will, in ſpite of my reader's ſmile, bear the Engliſh interpretation of Churchwarden *. It implies that the cities who adopted that appellation looked upon themſelves as guardians of the ſhrine of ſome celebrated deity, whoſe devoted worſhippers they were; and of conſequence bleſt in the immediate and peculiar protection of ſuch heavenly power. At other times it ſignifies ſolely the latter circumſtance of particular favour; and in this ſenſe we meet with ΝΕΩΚΟΡΩΝ ΤΟΥ ΣΕΒΑΣΤΟΥ, the νεωκοροι of the emperor, and the like; tho in ſome inſtances this may be doubtleſs applied in the full ſenſe of the word; for temples of different ΣΕΒΑΣΤΟΙ, or emperors, were frequent in the Greek cities, as marks of ſuperlative flattery. Nor let us wonder that the moſt important Greek cities eſteemed themſelves honoured in a

* The word is derived by the etymologiſts from νεως, *a temple*, and κορειν, *to ſweep*: the humble primitive meaning is therefore *temple-ſweepers*. In Acts xix. 35, we are told that Epheſus was the Πολις νεωκορος, or city devoted to the worſhip of Diana.

title

title which to us appears, at firſt glance, ſo trifling; for the celebrated temples, ſuch as that of Diana at Epheſus, and others, were the grand ſources of all the wealth and power of thoſe cities who were their guardians. By them ſtrangers were induced to crowd their ſtreets, and lay out their money to enrich the inhabitants. Hence their wealth: and all poſſible power was derived from the vaſt influence which theſe holy cities had over others, in virtue of the ſacred depoſits committed to their care, and the imaginary, but no leſs ſtrong, horror of the preſent deity. Both the authority and the opulence of theſe cities were increaſed by ſolemn and pompous games, celebrated at diſtant periods, in honour of their guardian divinity. At theſe games the emperors, ſometimes preſent, and at other times by commiſſion, cauſed ſuch cities to be ſolemnly proclaimed ΝΕΩΚΟΡΟΙ, as a ſingular badge of their favour: and hence in coins and inſcriptions we often find Β. ΝΕΩΚΟΡΩΝ, Γ. ΝΕΩΚΟΡΩΝ, ΔΙΣ ΝΕΩΚΟΡΩΝ, ΤΡΙΣ ΝΕΩΚΟΡΩΝ, implying that the inhabitants had been twice or thrice, or oftener, honoured with this ſolemn diſtinction.

A circumſtance almoſt as remarkable of the Roman medals, is the inſcription VOT. V. MVLT. X., VOT. X. MVLTIS XX., to be found upon many reverſes, and moſt commonly marked on a ſhield,

ſhield, or within a crown of laurel. This Du Cange interprets to refer to the artifice of Auguſtus, who pretended to lay down his power, and reſume it for ten years longer as at the requeſt of the ſenate. This term, ſays he, was by ſucceeding emperors ſhortened to five; and ſolemn vows were entered into by their ſubjects for their ſafety to the end of that period; nay, that double that period might be allotted to their reign, again to be prolonged, in the wiſhes of their people, to a further date. To confute this opinion, we need only refer to the coins of Criſpus, and the other Cæſars, upon which this inſcription is ſo common, and from which it is palpable that it can have no reference to their reign, nor to the art of Auguſtus. However, while the opinion of Du Cange is rejected, it muſt be confeſſed that no other interpretation has been offered, and this inſcription muſt, ſo far as can be ſeen, be left in obſcurity.

The compaſs of a coin is ſo ſmall, that artiſts have always been obliged to uſe abbreviations in the legends and inſcriptions. An explanation of the moſt common of theſe, originally drawn up by Patin, will be found in the Appendix. For any which do not there occur, the reader may have recourſe to the large work of Urſatus, *De Notis Romanorum*. The Greeks do not deal ſo much in abbreviations, and when

they uſe them, ſo much of the word is commonly given as to leave no doubt of the whole. A very little ſtudy of the Greek medals will enable any one to peruſe their legends with facility, eſpecially with the aſſiſtance of any work on Greek coins. It may however be obſerved, that the interpretation of letters which do not often occur is a dangerous attempt, either with regard to the Roman or Greek coins. The riſible blunders of father Hardouin on the former are well known; and it was Fortunius Licetus, a man of learning, who diſcovered that Λ. ΙΔ., upon a coin of Hadrian, implying the fourteenth year of his reign, ſignified *Lucernas invenit Delta*; and who from thence aſcribed the invention of lanthorns to Egypt.

SECTION

SECTION XIII.

Medallions.

BEFORE we proceed to the particular conſideration of the coins of different nations, it will be proper to examine the medallions. Under this term are included all thoſe pieces, produced by the ancient mints, which, from their ſuperior ſize, were evidently not intended for circulation as coin, but for other occaſions. Such were public games, when the emperor uſed to ſcatter them among the people; whence the Romans called them *Miſſilia*:—a dangerous diverſion for the mob, whatever amuſement the ſtruggle might afford to the ſuperior ſpectators! Medallions were likewiſe preſented by the emperor to his friends, and by the mint-maſters to the

the emperor, as ſpecimens of fine workmanſhip: they were ſtruck upon the commencement of the reign of a new emperor, and other ſolemn occaſions: and frequently, the Greek in particular, as monuments of gratitude, or of flattery. Sometimes they were merely what we would call trial, or pattern, pieces; *teſtimonia probatæ monetæ*; and ſuch muſt be the moſt uncommon.

It has been already obſerved *, that all Roman pieces in gold, exceeding the denarius aureus; all in ſilver, ſuperior in ſize to the denarius; and all in braſs, ſuperior to the *as*, or what the medalliſts term large braſs; fall under this deſcription. Such, at leaſt, is the common diviſion; but, in my opinion, the gold medallions weighing two, three, or four aurei only, paſſed in currency as the Greek gold didrachms, tridrachms, or tetradrachms, according to their ſize. The like may be ſaid of the ſilver, which are not rare, and are commonly of the value of a Greek tetradrachm: they, I have little doubt, went in currency for four denarii. This opinion may be confirmed by obſerving, that, in our own coinage, the five and two guinea pieces, and the crowns in ſilver, are as ſcarce in proportion as the Roman gold and ſilver medallions.

* Sect. VI.

But whether any of theſe pieces called medallions paſſed as coin with the ancients, is a matter of no moment; it is ſufficient to have pointed out what articles are now accounted of that claſs. The braſs medallions, as the largeſt, ſo are commonly of the moſt exquiſite workmanſhip, and uncommon device. Many of them are compoſed of two ſorts of metal, the center being copper, with a ring of braſs around it; or the contrary. The inſcription of ſuch ſometimes bites upon both metals, and at other times runs upon one. Medallions of this kind are inimitable, and of undoubted antiquity.

Medallions, from the time of Julius to that of Hadrian, are very uncommon, and of vaſt price: from Hadrian to Poſtumus they are, generally ſpeaking, leſs rare: very few medallions appear after Poſtumus; and ſo few of the large braſs coins, that they always rank with medallions of the reigns of all the ſucceeding princes.

Hardly any Roman medallion is to be found of which the whole type is not repeated upon common coin. Hence they appear not of ſo much importance as the Greek, whereof the impreſſions are frequently moſt uncommon, and no where elſe to be found. A remarkable diſtinction between the Greek and Roman medallions lies in their different thickneſs, the Roman

man being often three or four lines thick, while the other ſeldom exceed one. When I ſpeak of the Greek medallions, I mean thoſe ſtruck in the imperial periods: for few or no Greek medallions are found prior to the emperors of Rome.

All medallions, ſave in one or two inſtances, are very rare, and of princely purchaſe; for which reaſon I ſhall not enlarge any more upon them, but content myſelf with obſerving, that, even in the richeſt cabinets, twenty or thirty medallions are eſteemed of great weight. In the laſt century, however, Chriſtina, queen of Sweden, was ſo fortunate as to procure about three hundred; and the king of France's cabinet, the moſt opulent and wonderful collection of medals ever ſeen, has by degrees attained to about twelve hundred medallions; a number in former times not believed to exiſt.

SECTION XIV.

Medals called Contorniati.

THIS claſs ought likewiſe to be diſcuſſed before proceeding to the common coins of antiquity. They are ſo called from the Italian CONTORNIATO, *encircled*; becauſe of the hollow circle which commonly runs around them: and are not diſtinguiſhed from medallions by their ſize, but by their thinneſs; faint relief; reverſes ſometimes in *intaglio*, hollowed, not raiſed; and, in general, by their peculiar and inferior workmanſhip.

Many and various have been the opinions of medallic writers reſpecting theſe ſingular pieces of

of coinage. Some ſuppoſe them ſtruck by Gallienus, to the memory of illuſtrious men, and celebrated *athletæ*, at the time when he cauſed all the conſecration coins of his predeceſſors to be reſtored. This ſentiment ſeems nearly adopted by M. Mahudel, who ſays, the *contorniati* were ſtruck originally at Rome, about the cloſe of the third century *. Others aſcribe their invention to Greece, and that in her days of glory; becauſe they bear frequently the names and images of illuſtrious Greeks, as Homer, Pythagoras, Socrates; and of Grecian *athletæ*, or actors in the games.

Other opinions have been given, which to enumerate were ſuperfluous. I ſhall therefore content myſelf with ſubmitting an opinion to the reader, which I have as yet found in no author, together with a few arguments to enforce it.

Upon the very firſt ſight I had of *contorniati* coins, it ſtruck me that they could be nothing elſe than tickets for different places in the public games. The dye, appearance, device, inſcription of the reverſe, every thing, confirmed this opinion, which I have ſince had the pleaſure to find perfectly conſonant to that of two or three of the firſt medalliſts in this country.

* Hiſt. de l'Acad. des Belles Lettres, tome V. p. 284.

Theſe pieces, tho of different kinds, are moſtly of a ſize between two and three inches diameter. Some have, upon the obverſe part, the head of the emperor, or empreſs, who gave the games; and almoſt a ſeries might be formed of them, from Auguſtus down to Gallienus. What ſtrengthens my opinion very much is, that ſuch emperors as were remarkable for their attachment to public diverſions occur very frequently on theſe pieces, which we ſhall in future call *ticket-medals*, if the reader will; whereas the others appear more ſeldom, and thoſe who never preſented any games, not at all. Nero, for inſtance, is ſo common on their obverſes, that his ticket-medals ſell for almoſt no price at all.

Other obverſes are moſt precious from preſerving to us the portraits of illuſtrious authors of antiquity, no where elſe to be found. Salluſt, Horace, and other Roman writers, were delineated on theſe tickets, when the memory of their perſons was yet freſh to the inhabitants of Rome, and their portraits may therefore be depended on. So much cannot be ſaid for the Greek portraits, in this way, of Homer, Solon, Pythagoras, Socrates, and others, all which I take to have been ſtruck at Rome, when Grecian actors were to perform; or in the Grecian cities during the Roman empire. However, even

even theſe are valuable, as being ancient, and perhaps traditional, portraits of thoſe great men.

A few obverſes again preſent *athletæ*, or actors in the games, and ſuch are commonly repreſented holding a horſe by the rein, or in ſome other attitude peculiar to their profeſſion.

But the reverſes preſent the moſt certain arguments for the opinion I have advanced with regard to the uſe of theſe pieces: for on them there is almoſt always a charioteer driving a chariot, or ſome ſimilar device, peculiar to public games, and to them alone. Thoſe ſtruck for the theatre are the moſt ſcarce, and have ſometimes an actor at full length on the reverſe, with PLACEAS, "mayeſt thou pleaſe!" or ſome ſuch legend. One, in particular, has a buſt of Salluſt on the obverſe; and on the other ſide, three perſons, one of whom has an inſtrument reſembling the common flute; another, an inſtrument like the ſcenic flute ſeen in the hands of Pan; while the third is declaiming. The legend is PETRONI PLACEAS, "mayeſt thou pleaſe, Petronius!" The perſon repreſented declaiming is evidently this Petronius, who was perhaps that day to make his firſt appearance upon the Roman ſtage; and the whole deſign, of this laſt inſtance in particular, is ſo clear, that it moves ſurprize how

the intention of theſe tickets could ſo long have eſcaped the medallic authors *.

It has been ſaid above, that theſe pieces were tickets for different ſeats or places at the games. What leads to this ſuppoſition is the variety of marks to be found on the obverſes of them. Some have a ſprig of laurel; others a P, with an E below it, which laſt is very common; others, a particular animal, or ſome ſuch badge. All theſe marks, in ſuch tickets as are perfectly preſerved, are cut in the braſs, and then filled up with ſilver. There is in the Britiſh Muſeum a fine collection of upwards of one hundred of theſe pieces, preſented to that noble inſtitution by the Earl of Exeter, upon one of which the head of an empreſs, Fauſtina, I think, is ſingularly adorned with a line of ſilver bordering her head-dreſs, and another around her neck. The particular marks, I have no doubt, referred to the different honourable ſeats to which the tickets conducted.

The pieces of this claſs with imperial portraits are of very little value; thoſe bearing the images of illuſtrious men are precious, tho not

* Tickets of this kind are uſed for the pit, to this day, at our theatres. The practice is at leaſt as ancient as Charles II. for a very fine one of that prince, with his buſt, without titles in front, and FOR THE PIT on the reverſe, may be ſeen in the Britiſh Muſeum; as well as another of William and Mary, of the ſame model.

of

of much expence. Apollonius Tyanæus, who flouriſhed in the reign of Domitian, is, I believe, the lateſt of that deſcription who appears upon theſe ticket medals.

SECTION

SECTION XV.

Greek Medals.

THE Greek coins, if not the moſt ancient which we have, are at leaſt of ſuperior antiquity to any whoſe dates can be clearly authenticated. Perhaps ſome of the Barbaric pieces, thoſe of Perſia, or other eaſtern countries, for inſtance, may have a claim to priority of æra; but as that claim is latent, and muſt ever be ſo, owing to ſuch coins having no legends, or legends in characters irretrievably loſt, we muſt allot to the Grecian medals that place in a cabinet, from their antiquity, which their workmanſhip might enſure to them, independent of that adventitious conſideration.

The

The invention of coinage, like that of other fine arts, is very obſcure. We know that the Egyptians, who claim the origin of many of the arts, have no title to this; for no Egyptian coins with hieroglyphics are found; nor any that are charged with the deities of Nile, till the introduction of the Greek language into that country under the Ptolemies.

Herodotus, in his firſt book, informs us, that the people of Lydia, a country in Aſia Minor, are ſuppoſed to have been the firſt who coined money. This is thought to have been about the time of Homer, upwards of one thouſand years before the Chriſtian æra.

Whether this art was really invented by the Lydians, and by them firſt ſubſtituted to the ancient eaſtern mode of weighing the metal, or whether they received it from their more eaſtern neighbours the Perſians, and were conſidered by the Greeks as the original inventors, becauſe they handed the art to Greece, cannot be decided. Lydia was, for many centuries after the period to which this invention is aſcribed, a powerful and opulent kingdom, till Crœſus the laſt king, ſo celebrated for his wealth, was conquered by Cambyſes king of Perſia; ſo that it is not at all improbable that to ſo rich and flouriſhing a ſtate the very origin of coinage may be due.

Leaving

Leaving theſe uncertainties, we know from reſpectable authorities that the firſt money coined in Greece was that ſtruck in the iſland of Aegina, by Phidon king of Argos *. His reign is fixed by the Arundelian marbles to an æra correſpondent to the 885th year before Chriſt; but whether he derived this art from Lydia, or any other ſource, we are not told. Many of theſe coins are extant; for I make no ſcruple to aſcribe all thoſe with the rude figure of a tortoiſe on one ſide, and an indented ſquare on the other, to this coinage. Medalliſts, indeed, impute them to Aegium in Achaia, a place almoſt unknown, and where, I will venture to ſay, there never was a ſhadow of a mint; merely becauſe they look upon the tortoiſe as a ſure ſymbol of coins ſtruck ſomewhere in the Peloponneſus: when the moſt ſuperficial examination muſt convince them that theſe ſymbols are moſt uncertain, every city having a great number, and perpetually changing them, ſo that no man would found any thing upon them, except one who is fond of building caſtles in the air. Beſides, granting

* Strabo, lib. VIII. Ælian, in his Various Hiſtory, book xii. ch. 10. is another witneſs of the firſt Greek coins being ſtruck in Aegina, tho he makes no mention of Phidon, but dwells upon the wealth and power of the iſlanders, and their fortitude diſplayed againſt the Perſians; then adds, και πρωτοι νομισμα εκοψαντο, και εξ αυτων εκληθη νομισμα Αιγιναιον; that is, "they firſt ſtruck money, which from them was called Aeginaion."

their

their poſition, that the tortoiſe is a badge of cities of the Peloponneſus, was not Argos one of the moſt important of thoſe cities? and does not our ancient authority inform us, that this money was ſtruck in Aegina, by Phidon king of the Argives?

I have dwelt the longer on this point becauſe that in great cabinets theſe coins commonly occur; and it is a curious fact that theſe are the moſt ancient that can be any ways identified. Not to mention that it is a ſingular inſtance of the uncertainty of ſome parts of this ſcience, and how ill the general principles of medallic writers apply to particular examples, as this of a king of Argos eſtabliſhing his mint in Aegina. Indeed, when a medallic author falls into an error, he is commonly blindly followed by his ſucceſſors, who are generally inclined to ſave the trouble of conſulting the original authors of antiquity, by taking upon credit the ſuperficial opinions of thoſe who have written on the ſcience before them. By this blunders are propagated to an endleſs degree: and the laſt medallic writers ſeek to cover their depredations from the former only by railing at them in converſation; in imitation of Voltaire's conduct to Shakſpere.

Theſe coins of Aegina, and all others of moſt remote antiquity, may be diſtinguiſhed by theſe infallible marks: 1. Their oval circum-

ference, and globous ſwelling ſhape. 2. Antiquity of alphabet. 3. The characters being retrograde; or the firſt diviſion of the legend in the common ſtyle, while the next is retrograde. 4. The indented ſquare, deſcribed in a former ſection, on the reverſe. 5 The ſimple ſtructure of the mintage. 6. Some of the largeſt very old coins are hollowed on the reverſe with the image impreſſed on the front. 7. The dreſs, ſymbols, &c. are of the rudeſt deſign and execution *.

Beſides theſe coins of Aegina, many ancient medals of different ſtates occur with all theſe marks of profound antiquity. Thoſe of Athens, Tegea, and two or three other cities; ſome Perſian ſilver pieces, with the archer upon one ſide, and the hollow ſquare upon the other; ſeveral coins of the firſt kings of Macedon, are examples. There is in the Britiſh Muſeum, a medal of ſilver, aſcribed to Leſbos, of this deſcription, upon which much has been ſaid and written. The art muſt have circulated widely before the ſquare on the reverſe was obliterated by ſuperior art in the fabric; for I have ſeen a ſilver drachm of Cyrene, with the *ſylphium* upon one ſide, and a head of Jupiter Ammon upon the other, evidently of Grecian workmanſhip, upon both ſides of which the ſquare was very viſible.

* Frœlich, Notitia Elementaris Numiſmatum.

But in a ſhort time the Greek coins aſſumed that elegance which they were ever afterwards to afford. Innumerable of the medals of cities, which, from the character, we muſt judge of higheſt antiquity, have a ſurprizing ſtrength, beauty, and relief, in their impreſſions. Many of thoſe of the early Macedonian, and other monarchs, are entitled to no leſs praiſe: but, about the time of Alexander the Great, the art ſeems to have attained its very higheſt perfection.

It is ſomething ſurpriſing, with regard to the coins of this prince, that his own portrait ſo ſeldom occurs on them; or, if it does, is ſo diſguiſed, that medalliſts, after deſcribing thoſe with the buſt of Hercules, of Jupiter Ammon, and a variety of others, as infallibly ſtamped with the image of Alexander, and being forced to relinquiſh theſe opinions by finding thoſe very heads upon coins ſtruck before the birth of that prince, ſeem at laſt determined to believe that no head of Alexander is to be found on any medal whatever. But this opinion is doubtleſs too wide. Where a coin of this celebrated monarch occurs with the head bare, or circled with a diadem, there can be no doubt of its bearing his portrait. The coins of Alexander are all very common, ſave ſilver didrachms, which are ſo rare as to be almoſt unique. His reverſes commonly bear a Jupiter ſitting,

ſitting, with the eagle on his hand; and have beſides different ſmall ſymbols, as mint-marks, denoting the places where they were coined. Theſe, if we truſt a very celebrated medallic writer *, muſt be thus interpreted. The ſphinx is the ſign of Chios: the griffin, of Teos, and Abdera: the lion's head in profile, of Cyzicus, or Cnidus: the horſe's head, of Egea in Cilicia: the bee, of Epheſus: the roſe, of Rhodes: the anchor, of Ancyra: the double axe, of Tenedos: the torch, of Amphipolis. An ancient author informs us, that ſome coins, and thoſe of Alexander in particular, uſed to be worn as amulets; and many medals occur in cabinets, evidently bored with this intention.

The coins of the Syrian and Egyptian kings, ſucceſſors of Alexander, yield not to his in beauty and bold relief. Even the Parthian coins of the Arſacidæ are worthy the Grecian workmen, whoſe they are, as is evident from the Greek legends impreſt on them; in very many of which theſe monarchs aſſume the ſingular title of ΦΙΛΕΛΗΝΙΚΟΣ, or LOVER OF THE GREEKS. Moſt of the Parthian coins are drachms; the other ſizes frequently occur in thoſe of Egypt and Syria.

How the Grecian language and character come to appear upon the latter Parthian me-

* Medallic works of Pellerin, publiſhed at Paris, 1762, *et ſeq.* 10 vols. 4to. Tome I. p. 14.

dals,

dals, cannot be explained, but from the excellence, and conſequent univerſality, of that ſpeech at the time. Indeed it is no wonder, that a language, in which genius had firſt ſpoken, ſhould have attracted the admiration of all nations. The Grecian tongue acquired that preeminence from its writers, which the Latin gained afterwards from the force of the Roman arms alone; for no writer in that language diſplayed that miraculous originality of genius which ſhines in the Grecian productions. The beſt Roman writers thought themſelves fortunate if they could ſteal from the Greeks with ſome dexterity; and their Virgil, whom they fondly claſſed as their firſt poet, obtained that title becauſe he was the chief of the robbers, and had not a ſingle thing in his poſſeſſion which was not ſtolen. It is amuſing to obſerve upon medals the progreſs of the Greek tongue: the very improvement of the character, and other trifles, delight the legitimate admirer of the divine writers of that great country; him I mean who reads them in the original language, where only they are to be known in all their beauty and majeſty. From the introduction of ſome characters, the antiquity alſo of Greek coins may be aſcertained; the H and Ω, for inſtance, not being known in Greece till the archonſhip of Euclid, which falls into the

2d year of the 94th olympiad; 401 years before the Chriſtian epoch.

Of the Greek medals thoſe of cities are the moſt ancient; that is, we have ſeveral evidently ſtruck before thoſe of the Macedonian princes, the moſt early ſeries of monarchic coins *. The civic medals are always ſtamped on the obverſe with the buſt of the genius of the city, or ſome favourite deity; while the reverſe preſents ſome ſymbol uſed by the city, as a mint-mark, at the time the piece was ſtruck. The legend contains the initials, monogram, or whole characters, of the name of the city. Some of the Sicilian coins have a Greek legend on one ſide, and a Punic on the other, owing to ſuch cities deriving their origin from Carthage or Phœnicia.

The Greek monarchic coins are often of the ſame conſtruction with the civic, only that they bear the name of the prince on the reverſe. Many ſuch occur with the buſt of ſome deity on the front, for one which preſents the image of the prince.

Hitherto we have ſpoken only of ſuch Greek coins as are more properly ſuch, being ſtruck before the Roman empire ſwallowed up the Greek cities and ſovereignties. It is to theſe

* Thoſe of Phidon, or rather of Aegina, not having, at any rate, any mark of that prince, always rank with the cities.

that

ſhat the high praiſe beſtowed by good judges * upon the Greek mint, muſt be chiefly confined; for the Grecian imperial medals are not equal to the former, tho they do not always yield to the Roman.

In the ſcries of Grecian imperial coins we meet with very uncommon portraits and reverſes. Their flattery, or attention to the fair ſex, induced them to coin a number of pieces containing portraits of the empreſſes and other females, in particular, no where elſe to be found. The people of Mitylene, the chief city of Leſbos, one of the *iſles that crown the Egean deep*, and the birth-place of Sappho, peculiarly diſtinguiſh themſelves in this way.

I ſhall cloſe this ſection with obſerving, that for the ſtudent of Greek coins, by far the moſt important part of the medallic ſcience, the book of Frœlich, entitled *Notitia Elementaris Numiſmatum*, is ſolely calculated, and he will find it of ſingular ſervice. In particular, there are uſeful tables of the Names of Grecian Magiſtrates, and of the Æras of Cities, with a Liſt of the Cities whoſe coins we have. The catalogue of the ſymbols of cities is however almoſt

* Les medailles Grecques, generalement parlant, ont un deſſein, une attitude, une force, et une delicateſſe a exprimer juſq'aux muſcles et aux veines, qui, ſoutenues par un tres grand relief, leur donnent une juſte preference en beauté ſur les Romains.

Jobert, Science des Medailles.

uſeleſs, ſo many cities having the ſame badge, or continually changing their badges; not to add, that the colonies of every city commonly adopted the ſign uſed by the parent ſeat at the period of their egreſſion. All theſe reaſons make this branch very uncertain. But happily it is a very narrow one, moſt of the civic coins bearing the name of their place of mintage; and the very ancient ones, which do not, can only be identified by accurately comparing their impreſſion and fabric with the more modern.

SECTION

SECTION XVI.

Roman Medals.

IT is a little ſurpriſing, that, tho the Grecian coinage was carried to high perfection before the foundation of Rome, yet near two centuries more ſhould elapſe ere any mint was known to the Romans. For, according to the beſt authorities *, it was in the reign of Servius Tullius that the firſt Roman coins were ſtruck, which were large pieces of braſs, rudely impreſſed, on one ſide only, with the figure of an ox, a ram, or ſome other animal, whence money it is ſaid derived its Latin term of *pecunia*. Theſe ſymbols, the ox in particular, were

* Plin. Hiſt. Nat. lib. xxxiii. c. iii.

derived from the coins of the Umbri, a people of Italy, originally Lydians, according to Herodotus *, which are diſtinguiſhed by that token, and unknown characters, reſembling the Etruſcan, to this day. So that it would appear that not only Greece, but Italy, was indebted to the Lydians for the tradition, if not the invention, of coinage.

The pieces of Servius Tullius would ſeem to have been divided into two ſizes; the *dupondius*, or piece of two pounds weight; and the *libella*, or that weighing one pound. The term *aes*, or *as*, ſeems to have been indiſcriminately applied to both, and indeed with no impropriety, ſignifying merely *a piece of braſs:* but at length it was confined to the latter, the coinage of the former having totally ceaſed, after a very ſhort duration, abridged by its weight and unwieldy inconvenience; circumſtances but too eminent even in the ſmaller denomination.

In the progreſs of time the impreſſion of the *as* was changed to that of a buſt of Janus, upon the front, and the prow of a ſhip on the reverſe; and, for the more general utility, pieces of inferior weight and value were coined. They bore a relative and aſcertained value to the parent coin: the *ſemis* being half the *as*; the *trieus*, a third part; the *quadrans*, a fourth

* Απικισθαι ε; Ομβρικυς. Herodot. lib. 1. de Lydis loq. The Etruſcans were likewiſe a colony from Lydia.

part;

part; and the *ſextans*, a ſixth. While the *as* continued a pound weight, theſe parts conſequently contained proportional ounces, the Roman pound always conſiſting of twelve; and the ounce of ſeven denarii, as the Grecian of eight drachms. But the Romans, being much reduced by the Punic wars, and other public calamities, were obliged to lower the ſize of their coin ſo much that the *as* fell down to the weight of one ounce, and its diviſions in proportion. They continued in this ſtate till about the reign of Gallus, when the *as*, or largeſt braſs coin, appears again to have been lowered one half in ſize; for, after that period, the middle braſs, or what was eſteemed the *ſemis* in former times, occurs in the uſual proportion of the large braſs of the preceding reigns; and this laſt is ſo very unfrequent that it claſſes with medallions.

The conſular braſs coins of Rome are not ſo intereſting as thoſe of ſilver, but, in return, the imperial ſeries of large braſs is the moſt important of all the Roman coinage. The ſmall braſs medals are rare of the early emperors, and the large and middle braſs of the latter.

This article muſt not be left without obſerving that the notorious *ſpintriæ* of Tiberius, ſome of the moſt infamous monuments of vice which any art has produced, claſs with the

ſmall braſs coins of the early princes. They have no obverſe, but the Roman numerals I. II. III. &c. inſcribed in the center: the reverſes——but I bluſh for the degradation of human nature.

Having treated, in ſuch limits as our work will allow, of the earlieſt, being the braſs, coinage of Rome, let us proceed to the next in point of antiquity, namely that of ſilver.

Pliny tells us it was about the 485th year of Rome, that is, about 300 years after the firſt braſs coinage, and 266 before the Chriſtian period, that the firſt ſilver iſſued from the Roman mint. The denarius was the firſt and laſt principal form which it aſſumed, for the other ſizes are ſo very ſcarce that it is clear few were ever ſtruck. This was at firſt ſtamped with a head of Rome in front, and X., or a ſtar, to mark that it was worth ten aſes; and upon the reverſe bore Caſtor and Pollux on horſeback, or a chariot of victory. Afterwards the buſts of different deities were given on the obverſe; and, in proceſs of time, about the ſeventh century of Rome, thoſe of illuſtrious men, ſuch as Ancus Martius, Numa, and others, whoſe deaths had long ſecured their virtues from envy. But, till the age of Julius, a century after, no portrait of a living perſonage appears upon any Roman medal: Cæſar was indeed the very

firſt

firſt who aſſumed that high honour *. A good judge † obſerves, that there is very ſmall difference in the workmanſhip of the beſt and worſt ſilver conſular coins upon which illuſtrious names occur: this leads him to think, that the plan of engraving on coins the names of great men and magiſtrates, was only introduced about the time of Marius and Sylla.

The reverſes of the ſilver conſular medals are fraught with much erudition and curioſity. We frequently find remarkable actions, and other matters, repreſented on them in no mean taſte. Thus on a coin of the family of Æmilia, with this legend, M. LEPIDVS PONT. MAX. TVTOR REGIS, Lepidus appears in the dreſs of a conſul, and puts the crown upon the head of young Ptolemy, whom his father had left to the tutorage of the Roman people. On the obverſe is the turreted head of the city Alexandria in Egypt, with ALEXANDREA. So, in the ſame family, there is a medal, with a youth on horſeback carrying a trophy, with this legend, M. LEPIDVS ANNORVM XV. PRAETEXTATVS HOSTEM OCCIDIT CIVEM SERVAVIT. Many other inſtances might be given of the curioſity and importance of conſular medals in ſilver,

* Dio, lib. XLIV.

† De la Baſtie, in his notes to the laſt edition of La Science des Medailles, 1739.

but

but I haſten to ſpeak a little of the imperial ſeries in this metal, after juſt hinting that, by conſular coins, medalliſts only imply thoſe ſtruck by the curators, and afterwards by the triumviri of the money, during the time of the conſuls, until Julius aſſumed the ſupreme power. The names upon this ſuite, from which complete catalogues of the Roman illuſtrious families have been arranged, are always thoſe of the curators, or triumviri, at the time, and of illuſtrious perſons anceſtors of their ſeveral families. So many of theſe names occur, that it is evident the office was annual till after the time of Auguſtus; but whether it continued ſo or not, we have no proof.

The ſequence of imperial denarii is the leaſt intereſting of any ſave the gold. The devices are almoſt always repeated, and to more advantage, upon the large and middle braſs. A ſeries of this metal may be formed at leſs expence than any other, there not being above five emperors who are ſcarce, Pertinax, Didius Julianus, Peſcennius Niger, and the Gordiani Africani.

Gold was firſt coined at Rome 62 years after the application of the mint to ſilver. The conſular coins, whoſe number is eſtimated at 400 in braſs and 1000 in ſilver, extend not to above 100 in gold, whereof, if we except the beautiful Pompey with his ſons on the reverſe,

and

and the Brutus with his brother Lucius, commonly claſſed with imperial coins, tho the ſpirit of theſe perſonages ſhould rank them with the conſular, few are of much diſtinction. Some, however, are uncommon, and of high price.

The gold imperial ſeries is by far the leaſt intereſting of any, owing to the reverſes varying as little from the braſs as thoſe of the ſilver, and there being infinitely fewer of the gold than of the latter metal: there not being above 3000 various coins in gold, while the ſilver may extend to 9000.

It is a ſtriking circumſtance, with regard to the Roman coins, to remark how much they are ſpread thro all parts of the empire, even to the moſt remote corners. The number found in all the countries where the Roman arms penetrated is amazing. It was, no doubt, a cuſtom with that people, in every inſtance ardently deſirous of fame, to bury parcels of their coin, as a monument of their having, as it were, taken poſſeſſion of the ground. Paſſing, as without certain foundation, the account of a braſs medal of Auguſtus being found in the gold mines at Braſil, and ſent by the archbiſhop of that province to the Pope *; we know that Roman coins have been found in the Orkneys, where we ſhould not other-

* Maurinus Siculus.

wiſe

wiſe have known that any Roman had been; tho it is poſſible that ſome barbaric pirate brought them there from a robbery. Roman coins have likewiſe been found in numbers in other the moſt remote parts of Europe, Aſia, and Africa, at that time diſcovered. For the quantity found in the central provinces, the want of banks for money, which obliged individuals to bury their caſh for ſecurity, and other circumſtances of the Roman polity, not neceſſary here to dilate, muſt alone account.

SECTION

SECTION XVII.

Medals of other ancient Nations.

HAVING treated, at ſuch length as the deſign will permit, of the coins of the two principal languages of antiquity, it remains to mention thoſe of the others. This ſhall be done with much brevity, as ſuch coins are unimportant, and of little or no worth.

It may be premiſed, that, by ANCIENT coins, all preceding the ninth century, or age of Charlemagne, are meant: and by MODERN, all poſterior to that period.

Taking the ſubjects of this ſection in a kind of chronological order, the firſt place will be due to the remote coins of Perſia, with the buſt of a king upon one ſide, and an archer, moſt commonly, upon the other. The ancient joke upon

upon Ageſilaus is well known, who was forced to retire from the Perſian dominions by the bribery uſed by the barbaric king to inſtigate the enemies of Sparta; namely, that he was defeated by the *archers* of Perſia. Some of theſe coins are found in gold, which are evidently the ancient *darics*, ſo called from *Darius* king of Perſia; as the Greek Philippi and our Jacobuſes, being unites of James I.; formerly ſo called. Several of them have legends in unknown characters, certainly ancient Perſian. The preſent or late Biſhop of Bagdad had a numerous collection of theſe pieces*; and perhaps, were many of them publiſhed, an alphabet and explanation of the language might follow. The buſts of them bear perfect ſimilarity, in point of dreſs, to the kings whoſe figures appear on the ruins of Perſepolis; and a near reſemblance to the Arſacidæ, whoſe coins we have, inſcribed with Greek legends.

The Hebrew ſhekels, which are of ſilver, and about the value of the Greek tetradrachm; and braſs coins, with Samaritan characters; would have been named firſt, were not all of them later than the Chriſtian æra, and moſt of them the fabrications of modern Jews. At any rate, the ſame impreſſion of a ſprig on one ſide, and a vaſe upon the other, runs thro all the coins of that barbarous nation; and the ad-

* Ives's Voyage to the Eaſt Indies in 1759. London, 1773. 4to.

 miſſion

miſſion of but one of them is rightly eſteemed to be almoſt a diſgrace to a cabinet.

The ancient Arabian coins appear in the ſingular ſhape of a fiſh-hook. Such as I have ſeen are of ſilver, and the more modern have Arabic inſcriptions.

The Punic coins, and the Etruſcan, ought perhaps, in point of time, to precede the Arabic. The former are aſcribed to Phœnicea, and to Carthage; but Punic characters frequently occur on Sicilian coins of cities; on thoſe of the elder Juba king of Mauritania; and others. No probable alphabet, or interpretation, has yet been given of this language, tho attempts have been made, and a whole ſcene of Plautus in that tongue exiſts to conduct reſearches. The Etruſcan character nearly reſembles the Punic; and exiſts upon coins ſtruck by the cities, it is thought, engaged in the grand fœderal war againſt Rome *. Other medals and inſcriptions are likewiſe found with Etruſcan characters; but the language remains unknown †.

Nearly allied to the Punic are thoſe coins not uncommonly found in Spain, and by the Spaniſh writers termed *medallas deſconocidas*, "unknown medals." Some of them, it is likely,

* About 112 years before the Chriſtian period.

† Dutens ſeems to have given the beſt idea of it in his *Medailles Greques et Phœniciennes*, London, 1775, 4to.

were

were ſtruck by the Carthaginian colonies in Spain; and others by the early Spaniſh kings and petty princes. Many of them have been publiſhed ſo long ago as the middle of the laſt century *; and ſome Spaniſh writers have attempted to explain them without ſucceſs.

The Runic is another unknown language which occurs on a very few of the earlieſt northern coins; and a treatiſe† has likewiſe been written on them with the uſual proſperity of thoſe who would offer explanations without any principles.

Such are the chief, if not the only, coins of antiquity which occur with unknown legends and barbaric characters. But there are a few medals with Roman legends which fall into this ſection: for it muſt be obſerved, that, tho all coins with Greek legends are indiſcriminately termed Grecian, many with Roman characters by no means rank with the Roman. This is owing to the Roman character having, ſince the days of Rome, ſpread all over Europe, and continued in univerſal and conſtant uſe with moſt nations; ſo that the abſurdity which would ſpring from claſſing even the ancient coins of other kingdoms as Roman, becauſe

* Muſeo de las Medallas deſconocidas Eſpanolas, par Don Vinc. Juan Delaſtonoſa. Hueſca, 1645, 4to.

† Nicolai Kederi Runæ in Nummis vetuſtis, ſeu De Nummis Runicis Commentarii. Lipſiæ, 1704, 4to.

their

their legends are in Roman characters, is apparent, and muſt ſtart to every eye.

The Britiſh ſtand in the very firſt rank of ancient national medals impreſſed with Roman characters. Moſt of them yet found have CVNO upon one ſide, with an ear of wheat, a horſe, a kind of head of Janus, or ſome ſuch ſymbol; and often CAMV, thought the initials of Camelodunum, called by Ptolemy Camudolanum, upon the other ſide, with a boar and tree, or variety of other badges. They have likewiſe frequently the word TASCIA upon them, not hitherto explained, tho commonly thought the name of the Moneyer. They are moſtly found in copper; but ſome in gold, ſilver, and electrum, or a mixture of the two laſt. A very few have VER on the reverſe, thought to mean Verulamium; and other legends and inſcriptions. The Britiſh Muſeum has a very fine collection, formerly the property of Sir Robert Cotton.

Coins of the early potentates of Gaul and Germany are likewiſe found with Roman legends: and the reader will perceive that all the kings of France down to Charlemagne range in this diviſion.

Liuva I. and the other kings of the Weſt Goths in Spain, likewiſe appear upon their coins encircled with Roman characters. Liuva I.

began his reign in the 567th year of our æra; ſo that two hundred years, and upwards, of the Spaniſh monarchy, fall into the period aſſigned to the coins treated of in this ſection.

Different other Gothic kings, who reigned in Italy and other countries, after the fall of the Roman empire of the weſt, likewiſe uſe the Roman language in their coinage. They moſt commonly occur on the ſize of medals termed ſmall braſs; and in this way we meet with Athalaric, Theodahat, Witigez, Totila, Baduela, and Theias. Ateula likewiſe appears, whom many medalliſts take to be the famous Attila; but, as others doubt of it, and aſcribe theſe coins to a German prince of the name of Ateula, the point remains dubious.

SECTION

SECTION XVIII.

Modern Coins and Medals.

THE reader muſt readily have obſerved, that thro the whole of this work, till now, the terms Coin and Medal have been uſed as ſynonymous; and that of Medallion applied to ſuch productions of the mint as were not intended for the currency of money. But now he will pleaſe to remark, that, in treating of modern coinage, the word Coin only is uſed in ſpeaking of common caſh; and that of Medal ſupplies the place of the term Medallion. The word *Medaglione*, from *Medaglia*, ſignifies, in its original and proper ſignification, 'a large Medal;' as *Sallone*, from *Salle*, ſignifies a Salloon, or large Hall.

The term Medallion is very proper in treating of ancient pieces, becauſe their devices are ſo various that ſize alone diſtinguiſhes thoſe not meant for caſh from the others: but this is not the caſe with the modern; for ſuch is the ſtupid gothiciſm yet predominant over the modern mint, that uncommon impreſſion, as frequently as ſize, diſcerns its ſolemn from its common products. Medallion were therefore an improper term if applied generally to the former; and tho it might often be uſed with fitneſs in diſcuſſing particular pieces of modern coinage, yet medalliſts, to ſave nice and unneceſſary diſtinctions, have univerſally adopted the more familiar appellation of Medal.

What are meant by MODERN Coins and Medals the foregoing ſection has explained to be all ſtruck ſince Charlemagne, or the commencement of the ninth century. It muſt neceſſarily ſtrike the reader, therefore, that the theme of this ſection is ſo vaſt, as to be almoſt infinite. But he muſt be informed, that it is intended to ſay little or nothing of the ſeveral coinages of the different modern nations, but merely to give a few general remarks. Theſe coinages are in fact only intereſting, ſaving in a very few inſtances, to their particular nations. For which reaſon it is propoſed to diſplay that of our own country at ſuch length as this ſlight plan will permit, in the next ſection; leaving the

the natives of other countries, and thoſe who are generally curious in modern coinage, to peruſe the beſt works which have been written upon the Coins and Medals of each country.

Modern coins, down to the revival of literature in the beginning of the ſixteenth century, are ſo very rude, that curioſity is the ſole inducement to peruſe them. Without dates or epochs they can ſerve not one purpoſe of utility. The very portraits found on them are ſo uncouth, that the human face divine is hardly diſcernible. The reverſes always bear a moſt beautiful croſs garniſhed with pellets, or a diſh of ſome ſuch exquiſite flavour. Yet ſuch is the luſt of curioſity, of completing a ſeries, or of ſelf-love indulged in the extreme by poſſeſſing a bauble which nobody elſe does, that ten or twenty guineas are often given for one of theſe pretty little things.

Such might be the rigid cenſure of a ſevere judge upon this ſubject; but even the moſt ſevere judge muſt allow, that national monuments, however rude, are more intereſting to far the greater part of a people, than the moſt perfect productions of art pertaining to another nation. And this principle is queſtionleſs as rational as it is general; for nothing can be more engaging in this way than monuments illuſtrative of, or in the leaſt relating to, per-

ſons, or actions, in the glory whereof the common paſſion of national vanity warmly intereſts our affections. The noble of Edward III. on which he appears in a ſhip, as aſſerting the Britiſh dominion of the ocean, would, tho uncouth in execution, which it by no means is, juſtly command our higheſt regard and attention: and doubtleſs any patriot, nay, I believe, any Briton, would, even in theſe days, (what days!) place moſt juſtly a higher value upon this coin, than upon the moſt perfect medal which Grecian ſkill has produced. The coins of Edward the Black Prince, and others, are alike intereſting upon this ſcore, tho indeed the whole Engliſh ſeries muſt be intereſting to every one intereſted in Engliſh hiſtory.

But even what is here ſaid, as to the intereſt which particular nations muſt take in their own coinage, is a ſufficient argument for touching very lightly upon that of other countries, in order that all the room poſſible may be reſerved in this little treatiſe for the ſubjects of national predilection. Indeed, if the reader has ſeen cabinets of coins, or even looked into ſale-catalogues, he muſt know that not even kings, or the moſt wealthy private collectors, ever think it worth while to form large and complete ſerieſes of coins of other nations than their own. When ſuch foreign coins occur, it is from a late period, or owing to ſome remarkable

markable circumſtance attending them. So we find medals of Henry IV. in cabinets which poſſeſs not another French coin, becauſe of the fame of that prince, and glory of his actions. Such being the caſe, I am confident that not one of my readers will regret my cloſing this ſection with a very few remarks.

Diſtinct ſequences of the coins of ſome modern ſtates are eaſily formed; of others not. Indeed it is matter of wonder that the money of ſome ſmall ſtates ſhould ſo much abound, while that of ſeveral very wealthy kingdoms is ſo deficient. To give one example: the opulence of the Moreſque kingdoms in Spain is well known; yet very few of their coins are extant. Even Granada, the richeſt and greateſt of theſe kingdoms, nay the laſt conquered, preſents us but one or two ſolitary monarchs, from Mahomad Alhamar, the firſt king, in 1273, to Abo Audili, called Chico, or the Little, the laſt king, from whom the crown was wreſted by Ferdinand king of Spain towards the cloſe of the fifteenth century. Yet Granada was the city in which the wonderful palace of Alhambra ſtood, that vaſt monument of barbaric wealth and art; Granada was the kingdom graced with the country palace of Alixares upon the river Xenil, ſo celebrated in cotemporary writers for its aſtoniſhing magnifi-

cence. All its apartments were of ſurpaſſing pomp, and the wealth of the king is declared in the payment of the architect.

El Moro que las labrava
Cien doblas ganava el dia;
Y el dia que no las labra
Otras tantas ſe perdia *.

But, allowing theſe verſes the privilege of poetry, the remains of the palace called Alhambra, are a ſufficient evidence of the ſtate of the arts, and vaſt opulence of this kingdom †; and theſe arts, and that opulence, conſpire to render the extreme ſcarcity of its coinage ſo unaccountable. Nor let it be imagined that the Mahometan religion had any effect upon this circumſtance, for we have coins of fifty or ſixty Arabian caliphs, almoſt forming a ſeries.

What conduces to render ſerieſes of modern coins very imperfect, is the great number of petty ſtates and kingdoms, into which all the grand parts of Europe were divided, during the turbulent night of the middle ages. The Saxon heptarchies in England indeed cloſe at the year 801, when Egbert roſe ſole monarch of this kingdom; exactly at the very period aſſigned to the commencement of modern coins.

* Hiſtoria de las Guerras civiles de Granada.
† See Swinburne's Travels in Spain.

Hence the ſeries of modern Engliſh coins is more complete than that of any country in the world, not excepting France, tho the latter was a great monarchy, not indeed ſo wide as at preſent, for four centuries before. For, in the ſeries of Engliſh princes, not one reign is wanting in the coinage; whereas there are ſeveral French kings of whom no coins are found, and hardly any with portraits, till Louis XII.; an imperfection however infinitely more apparent in the ſequences of every other country of no very modern name and government.

The firſt modern MEDALS we know are thoſe by Piſano the painter, and by Bolduci, towards the middle of the fifteenth century. Of Bolduci nothing is known, ſave that his works are diſtinguiſhed by the mark *Opus Bolducis*. Piſano was a painter of ſome merit for the time; whence his medals are inſcribed *Opus Piſani pictoris*. Such is that of John Emperor of Conſtantinople, 1439; and another of Alphonſo, king of Arragon, 1448; which laſt occurs in lead, but was doubtleſs likewiſe ſtruck in more precious metals. Vaſari gives us a catalogue of the medals engraved by Piſano in his lives of the painters. A medal of the council of Florence, held in 1439, is likeways obſervable, and is ſtruck in gold.

Paul II. who was created Pope in 1464, is the firſt Pontiff, who ſtruck medals with his own

own portrait, as it is believed. We have indeed Papal medals from Martin V. 1417, but all thoſe prior to Paul II. were engraved under the pontificate of Alexander VII. 1655, by the care and direction of Abbé Bigot, and at the expence of Cardinal Franciſco Barberini. Coæval medals of Paul II. indeed exiſt, but not of his ſucceſſors, till Julius II. ſo that the ſeries properly begins with the latter.

From the pontificate of Julius II. we have many Papal medals of very fine relief and workmanſhip; to be found indeed on thoſe of Leo X. his ſucceſſor, in the higheſt perfection. The celebrated Cellini tells us, in the very entertaining account of his own life, that he engraved different medals for Clement VII. but I know not if he put his name upon them, or left them in his pride to be known by the ſuperiority of the performance *.

The arts now reviving apace, after the commencement of the ſixteenth century we find many medals of all the European powers. It is remarkable that, almoſt as ſoon as the ſtriking of medals was again brought into uſe, they began to be ſatyric, a quality unknown to the

* There is a fine ſilver medal of duke Alexander of Florence by Cellini in the Britiſh Muſeum. It is much in the bold manner of the ancient, without that minute finiſh obſervable on moſt modern medals, the reverſe is a buſt of Coſmo II. There is likewiſe a large braſs medal of Piſano by himſelf, PISANVS PICTOR.

ancient

ancient mint. Julius II. having irritated Louis XII. of France, with whom he was at variance, by a ſatyric medal, that prince retorted by his celebrated one ſtamped in gold of two ſizes, about the bulk of our guinea, and leſs, in 1512; upon the front of which is the king's buſt, with his titles; and upon the reverſe the arms of France, by the bye a moſt improper reverſe for the occaſion, with this legend PERDAM BABILONIS NOMEN *.

Of the ſame kind, but more witty, is the medal of Henry IV. of France, retorting upon the Duke of Savoy. This prince having ſeized upon Saluzzo, during the time that the French monarchy was rent by civil wars in 1588, ſtruck a coin, upon the reverſe of which a centaur appears carrying off a fine woman, with this legend OPPORTVNE. Henry having reconquered Saluzzo in 1603, publiſhed another, upon which Hercules appears killing the centaur, with the word OPPORTVNIVS.

Satire indeed forms a chief attribute of modern medals, inſomuch that we may ſafely ſay as many exiſt of this angry kind, as of almoſt all the others. Wit and humour are indeed qualities which may be looked upon as of mere modern growth, and there can be no

* See an account of them, with engravings, in that amuſing miſcellany of fugitive literature, the Gentleman's Magazine, 1782.

harm

harm in their appearing on medals, as well as any where elſe. Medals were the vehicles of political ſatire, till the print-ſhops took up the trade. Had we any ancient ſatyric pieces of this ſort, they would be valued more highly than any other objects of a cabinet. Witneſs that ancient medal, ſuſpected to be ſatyric upon Gallienus the emperor, under whom the whole empire was torn to pieces by uſurpers. The front bears the emperor's buſt GALLIENAE AVG; the reverſe a figure of Peace, PAX VBIQVE. Some will have it that there was a Galliena Auguſta; and that the engraver, by a miſtake, which ſometimes occurs, has put her name round the emperor's buſt; and perhaps at ſame time inſcribed the name of Gallienus around a dye prepared for her. But the legend of the reverſe is ſo uncommon that I remember it upon no other coin, which induces me to be decidedly of their opinion, who put this piece as ſatyric. Beſides, if it is not meant to be witty, it is only the more ſo.

Many of the modern medals are ſuperior to any ancient productions of the kind in beauty and high finiſh; but they commonly yield in ſtrength and relief. The Dutch have perhaps ſtruck the greateſt number of medals of any modern nations: and Louis XIV. of France has exceeded all modern princes in this way. But his medals, tho many an Abbé formed the de-

ſigns,

ſigns, and many a petit-maitre the mottos, and tho they are likeways tolerably well engraved in a few inſtances, are deſpiſed even in France itſelf, being indeed contemptible efforts of vain glory. The ſeries of his medals may well be called a chain of lyes; the occaſions and events being far moſt generally falſified and miſrepreſented: and his blind flatterers converted into matters of praiſe actions and events of the moſt juſt obloquy and ſcorn, ſuch as the revocation of the edict of Nantes, and innumerable others.

Before I cloſe this ſection, it will be proper to ſay ſomething reſpecting a particular iſſue of modern mints, called JETTONS, or COUNTERS. Theſe pieces very frequently occur, and are apt to confound the unſkilful, who know not what to make of them. They are ſmall, and very thin, pieces, commonly of copper or braſs, tho ſometimes of ſilver, and even of gold. The latter precious metals were ſtamped in different countries, and are ſtamped in France to this day, for the purpoſe of being preſented, by purſes at a time, from trading or other companies, to perſons of high condition npon ſolemn occaſions.

The intention of the common counters, as implied by both the Engliſh name, and the French Jetton, from *Jetter* to *caſt*, whence our phraſe *to caſt up* accounts, was merely for calculation.

This

This was performed by means of a board marked with parallel lines. The bottom line was the place of units, and the ſecond of tens; each ſuperior line multiplying ten-fold in the ſame manner. The operation, difficult in appearance, doubtleſs became very eaſy by much practice. But, for a proper and clear detail of it, we muſt refer to Mr. Snelling's uſeful pamphlet on Counters, commonly bound up with his works on Engliſh coins.

Theſe pieces were of moſt common uſe in abbeys, and other places where the revenue was complex, and of difficult adjuſtment. For this reaſon a great number of them is found in the ruins of our Engliſh abbeys, whence they are commonly called Abbey-pieces.

But almoſt all of them are coined abroad; and that from the fourteenth century down to the preſent times*: tho ſome few have likewiſe been ſtruck in England, from the time of Henry VIII. downwards.

Moſt of the gold and ſilver counters are within the preſent century, and ſtruck in France. They are ſo readily known from the arms of the companies on them, and other marks, that it is needleſs to dwell on them. The Engliſh *touch-pieces* may be claſſed with

* French jettons exiſt from Philip VI. 1328.

ſilver

ſilver counters: they commonly bear St. Michael and the Dragon on one ſide, and a ſhip on the other; and were deſigned to be hung round the neck when the king touched the party for the evil: the lateſt are of James II.

The ancient copper counters are the moſt ready to impoſe upon a beginner, who is apt to pay for them as coins, tho they are not worth a penny a piece. For which reaſon it will be proper to give him ſome marks to diſcern them. In Mr. Snelling's treatiſe he will find plates of them of all ages, whereby he will more ſurely judge of their devices than by any other method. He will there perceive that the moſt ancient have croſſes with pellets upon both ſides, and ſimilar devices; the next, globes ſurmounted by croſſes, &c. and the moſt modern portraits of princes and dates, with the arms of the kingdoms on the reverſe.

They are beſides eaſily diſtinguiſhed by their thinneſs, which degrades them from all other coin: for as medals are ſuperior to coin, ſo counters of all kinds are inferior. The ancient ones can impoſe upon nobody, for copper was not coined for currency in France, and other countries where they are principally ſtruck, till about 1580; and braſs never was common coin of any ſtate in modern times. The modern have almoſt always a legend in Latin, French, or

or Flemiſh, which marks their intention; being ſo many maxims of juſtice in accompts; or legends declarative of their uſe, as for accompting in the French king's wardrobe, his exchequer, or other offices. Thoſe with Dutch, Flemiſh, or German legends are more apt to deceive, becauſe nobody underſtands the language; but if the reader lays it down as a general rule that not a coin with theſe languages is worth a farthing, he will not be in the wrong.

Some people are ſo puerile as to allow theſe baubles a place in a cabinet, while the true judge ranks them with thoſe other counters, of indeed the very ſame value, which every toyman ſells to children. But as there is no rule without exceptions, it muſt be granted that a very few of theſe pieces, impreſſed with memorials of events, and the like, are by no means unworthy of notice.

The mention of counters leads me to ſay a word or two with regard to the *Nummi Bracteati* *, a ſpecies of the early modern coins ſomething between counters and money. They are little thin plates, commonly of ſilver, ſtamped with wooden dyes, as would ſeem,

* The name is derived from *bractea*, a ſpangle, or thin bit of metal. Seneca uſes *bracteata felicitas* for what we might call *tinſil happineſs*, a falſe glitter of felicity.

upon

upon one ſide only, with the rude impreſſion of various figures and inſcriptions. Moſt of them are eccleſiaſtic, as appears from the croſs, &c. and belong to the tenth century. They are commonly found in Germany, and the northern kingdoms of Sweden and Denmark.

SECTION XIX.

Coins and Medals of Great Britain, and Ireland.

AS this ſection may extend to ſome little length, it ſhall be divided into five ſeveral Articles. I. Coins of England. II. Engliſh medals. III. Coins of Scotland. IV. Scotiſh medals. V. Coins of Ireland; there being no medals ſtruck in that country.

ARTICLE I. *Coins of England.*

The coins of the Saxon heptarchies might have been treated in the ſection intitled *Coins of other ancient nations*, for they are previous to the period aſſigned for the appellation of modern. But, to preſent a regular view of Engliſh

Engliſh coinage, it was more proper that they ſhould come in here.

A few coins ſuppoſed to be Anglo-ſaxon, or of Saxon kings in England, have been found in gold. But they are almoſt univerſally ſilver, and of the ancient penny ſize and weight. A number of inſignificant pieces of copper, called Stycas, likewiſe occur: they are worth about half a farthing, and were only coined in the kingdom of Northumberland towards its termination.

Theſe Saxon pennies, which have unintelligible, or no, legends, are juſtly eſteemed the moſt ancient; and ſuch are now termed ſkeats, from the Saxon Sceatta, the name of a coin, twenty of which at firſt went to a ſhilling; but afterwards they were raiſed to the penny weight, and only five went to the ſhilling *. Mr. Clarke likewiſe contends that Saxon ſhillings worth five ancient pennies, about fifteen pence of our money, and Thrimſas of three pennies, were actual, and not ideal, coins; but none ſuch have yet been found.

Saxon pennies appear of many of the heptarchic princes; ſuch as Cuthred and Athelſtan of Kent: Eothbert, Sihtric, Anlaff, of Northumberland, the two latter likeways kings of Ire-

* Clarke's Connexion of the Roman, Saxon, and Engliſh coins. London, 1767. 4to.

land: Ethelweard of the Weſt Saxons: Eoric of the Eaſt-Angles: Offa of Mercia, and Quinred his queen; with Kenwulf, Wiglaff, Bentwulf, Bughred, and Ceolwulf, all kings of Mercia: beſides the archbiſhops Wlfred and Ciulnoth. And pennies of the kings of all England are known from Egbert, the firſt ſole monarch.

The ſeries of Engliſh pennies extends therefore without any failure from Egbert the firſt king to the preſent reign; and will, in all probability, to the end of time. It is already, if we except a gradual diminution of ſize owing to the encreaſing value of ſilver, the moſt uniform, and, without doubt, the moſt lengthened, ſequence of one ſpecies of coins in the world. The Roman denarii extend not, for a certainty, beyond 500 years; but this has already attained very near 1000. The Reverend Mr. Southgate, who, to his many virtues, adds the inferior praiſe of an eminent ſkill in medals, poſſeſſes, in his choſen cabinet, the moſt neat and complete ſeries of this kind perhaps to be found. It is true, the pennies of Hardyknute and Richard I, which are of the moſt extreme ſcarcity, are wanting; but in return ſeveral pieces unique, or almoſt ſo, are found there in the beſt preſervation; ſuch as the penny of Richard

Richard III, the full-faced penny of Henry VIII, in fine ſilver, and others.

The firſt Engliſh pennies weigh 22½ grains Troy, though one would judge, from our term penny-weight, that they primarily weighed 24 grains, which go to our preſent weight of that denomination. Towards the cloſe of Edward III. the penny weighs but 18 grains, and in the reign of Edward IV. it fell to 12, after previouſly ſinking to 15. In Edward the Sixth's time, 1551, the penny was reduced to 8 grains, and after the 43d of Elizabeth to $7\frac{23}{31}$ grains; at which weight it continues to this day. I have been the more particular in this deduction becauſe the penny is the beſt rule of eſtimating the other ſilver coins.

Proceeding with the SILVER coinage of England*, as the moſt ancient metal, the next coins in antiquity are the Halfpennies and Farthings, firſt ſtruck by Edward I. about 1280, for a continuance, though ſome were formerly ſtruck in Ireland by John. The firſt were continued down to the Commonwealth, ſince which time none have been ſtruck in ſilver; the farthings ceaſed with Edward VI.

* The following ſhort account of Engliſh coinage is chiefly derived from Snelling's Views of Engliſh Coin, London, 1763, 4to; and from the Tables of Engliſh Coin by Martin Folkes, Eſq. publiſhed by the Society of Antiquaries, in 1763, 4to.

To theſe ſucceeds the Groat, from the French *gros*, a *large* piece, which was firſt iſſued by Edward III. in 1354, and continues, tho not in common circulation, to this day. The half-groat, or two-pence, is of the ſame date and continuance.

Next to the groat is the Teſtoon, or Shilling, firſt coined by Henry VII. in 1503. The appellation of Teſtoon was from the *teſte*, *tete*, or head, of the king upon it. The ſhilling was firſt, as would ſeem, a German appellation, *ſchelling*; coins of which name had been ſtruck at Hamburgh in 1407. The ſilver coinage now begins to wear its preſent form, the crown being publiſhed by Henry VIII. in ſilver*; whereas before it had only appeared in gold; whence the old phraſe of *crowns of gold*†; and the half-crown, ſix-pence, and three-pence, by Edward VI. Elizabeth, in 1558, coined three-halfpenny and three-farthing pieces, but they were dropt in 1582.

From the 43d of Elizabeth, 1601, the forms, weight, and fineneſs of Engliſh ſilver remain the ſame to this hour.

* Only one or two ſilver crowns of Henry VIII. are known; they are, it would ſeem, of his laſt year, and only pattern pieces.

† Crowns of gold were however the largeſt gold coin in France, and other countries, for a long period, being worth about 10*s.* ſterling. They were ſo called from the crown ſtamped upon one ſide; and were firſt coined in France by Charles VI. 1384, continuing till Lewis XIV.

Having

Having thus given a brief view of the Engliſh ſilver coinage, I ſhall offer a few miſcellaneous obſervations, ere I proceed to the gold; and ſhall begin with obſerving, that the whole coinage of this country, and the ſilver among the reſt, have generally been of the firſt purity. At two or three particular periods, however, debaſements of a ſhort date have taken place. The captivity of Richard I. and the immenſe ranſom paid to the Emperor Henry VI. for his redemption, muſt have much impoveriſhed the kingdom. The ranſom amounted to 100,000 marks, which, at 13s. 4d. a mark, makes 1,600,000 pennies, then the only coin*: a vaſt ſum in the currency of thoſe days, and which prevents our wonder at but one or two Engliſh pennies of Richard, and none of John, his ſucceſſor, being to be found; tho a dozen or more of Richard's pennies, ſtruck in France†, are known, and thoſe of John, coined in Ireland, are not ſo rare. Yet we find not that any degradation, or diminution of the coin took place in conſequence of this calamitous event, tho there is no doubt but the public poverty gave riſe to much of the happy ferment

* Some writers ſay 150,000 marks of Cologn ſilver, which much enhances the argument.

† The Engliſh coins ſtruck in France have, however, no portraits, ſave the pennies of William I, till the reign of Edward III.

in John's time; and perhaps we may pronounce that it is to the captivity of Richard that we are indebted for our freedom.

Henry VIII. was the firſt prince who debaſed the public money; and it was a debaſement indeed! for it extended to 91 per cent. All his full-faced money, with a few exceptions, is of this deſcription; and his ſide-faced, or firſt coined, is good. The reverſe is the caſe with that of his ſucceſſor Edward VI. whoſe ſide-faced is bad, as firſt coined, and his full-faced good, being alſo the laſt full-face upon Engliſh coin. Edward's baſe coin of 1547 is the very firſt Engliſh money bearing a date. In 1552 the ſilver coin was reſtored to the old ſtandard, and ever ſince the 43d year of Elizabeth, 1601, it has ſtood at 18 penny-weights alloy in the pound weight.

However, the ſilver, in William the Third's time, was ſo prodigiouſly diminiſhed by clipping, and other infamous arts, that, in 1696, the guinea roſe in its value to thirty ſhillings of ſuch ſilver currency as then was. The diminution of the ſilver had gradually raiſed the value of the gold from 1688, when the guinea was at 21*s.* 6*d*, till 1696, when at 30*s.* This was principally owing to the common circulation of the old hammered ſilver coin, very broad and thin, and conſequently very liable to clipping and other injuries. By Act of Parliament all the

the former ſilver was brought in; and in 1696 that which is called The Grand Recoinage of Silver took place, amounting to upwards of 6,400,000*l.* ſterling. For the more expedition country mints were eſtabliſhed at Briſtol, Cheſter, Exeter, Norwich, and York; the pieces there ſtruck have the firſt letter of theſe names under the buſt of the king; and to this Grand Recoinage it is owing that the ſilver of William III. is ſo very common.

At preſent, however, the ſilver of this kingdom is very near as bad as before the Grand Recoinage; for the Birmingham artiſts gain very much by fabricating current coins, even of good ſilver, our ſhillings not being worth above nine pence, and the reſt in proportion. This calls aloud for parliamentary interpoſition, were not all the powers and uſes of parliament, at this diſmal period, utterly annihilated by party. When the Duke of Northumberland went lord lieutenant to Ireland, in 1763, one hundred pounds worth of the preſent king's ſhillings were ſtruck; and three other trials have been made at the Tower, the lateſt 1778: but a ſilver coinage, tho wanted in the higheſt degree, ſeems never yet to have been thought of.

The GOLD coinage, as the next in antiquity, muſt claim our ſecond attention. About 1257 Henry III. formed the deſign of a gold coinage, and

and ordered it to be current in the kingdom; but it muſt have been very confined, as only one ſpecimen of it has reached us, at leaſt the coin is hitherto unique. It is called a gold penny, of about the ſize of a ſilver one, and is not of bad execution for the time, as may be judged from a print of it in Snelling's View of the Gold Coin, copied in Folkes's Tables of the laſt edition.

But it is from Edward III. that the ſeries of gold coinage commences, for no more occurs till 1344, when that prince firſt ſtruck Florens, ſuppoſed to be ſo called from the beſt gold then coined at Florence, a ſtate where the fine arts began faintly to dawn. The floren was then worth ſix ſhillings, but is now intrinſically worth nineteen, from the increaſed value of gold, and diminution of ſilver coins. The half and quarter of the floren were ſtruck at the ſame time; and it is needleſs to add that they were of proportional value.

This coin being rather inconvenient, as forming no diſtinct and articulate portion of larger ideal denominations, in the ſame year the Noble was made public, of 6*s.* 8*d.* value, and conſequently forming half a mark, then the moſt general ideal mode of money. It was ſo termed from the nobility of the metal, being of the fineſt gold then, or now, uſed in the world for coinage, and was attended by its half and quarter;

ter: the proportion of ſilver to gold being then 1 to 11. This coin, ſometimes called the Roſe Noble, from both ſides being impaled in an undulating circle, reſembling the outline of an expanded roſe, together with its half and quarter, continued the only gold coins till the Angels of Henry VI, 1422, ſtamped with the Angel Michael and the Dragon, and the Angelets, equal to half the Angel, or 3*s.* 4*d.* were ſubſtituted in their place. Antiquaries* likewiſe aſſert, that gold being ſcarce in Henry the Fifth's time, that prince diminiſhed the noble, retaining its former value; but that Henry VI. reſtored it to its ſize, and cauſed it to paſs for 10*s.* under the new name of Ryal. Accordingly, the noble of Henry V. weighs only 107 grains now, while thoſe preceding his reign weigh 118. This ſpeaks gold to have increaſed in value about 10 per cent. The old noble of Edward III. and Richard II, at 118 grains, paſſed but for 6*s.* 8*d.*; but in the 49th year of Henry VI, 1461, the angel was of equal value, tho but 80 grains in weight; which ſhews gold to have increaſed in value then no leſs than 30 per cent. Certain it is that the ryal of 10*s.* and the angel of 6*s.* 8*d.* with their diviſions of half and quarter, were the ſole gold coins till, in 1485,

* Leake, in his Hiſtorical Account of Engliſh Money, and others.

Henry

Henry VII. publiſhed the double ryal, or Sovereign, of 20*s.* accompanied by the double Sovereign, of 40*s.*

Henry VIII, in 1527, added to the gold denominations the crown *, and half-crown, at their preſent value; and, in the ſame year, gave ſovereigns of 22*s.* 6*d.* and ryals of 11*s.* 3*d.* angels of 7*s.* 6*d.* and nobles at their old value of 6*s.* 8*d.* In 1546, the ſame prince, after raiſing the value of ſilver, and making it to gold as 1 to 5, ſtruck ſovereigns of the former value of 20*s.* and half-ſovereigns in proportion. The gold crown of Henry VIII. is about the ſize of our ſhilling, and the half crown of a ſixpence, but thin, as all hammered money was in modern times.

Theſe coins continued, with a few variations, till Charles II. eſtabliſhed the preſent ſorts of gold coin; but ſome remarks upon theſe variations, and other matters connected with this point, it will be proper to give.

Edward VI., upon aſſuming the ſcepter, found the coin in a ſtate of debaſement, to which none, but that frantic tyrant his father, would have dared to reduce it. The gold of

* So my authors; but theſe coins are only equivalent to the half and quarter ryal, known ſince Henry VI, 1422, and the appellation of crown ſeems as old as the time of Henry VII. The 5*s.* pieces of Henry VIII. have, however, the peculiarity of being a primary coin, and forming no portion of his other coinage.

his

his laſt year being of 20 carats fine and 2 alloy; and the ſilver of 4 ounces fine and —— 8 ounces alloy in the pound of 12 ounces! With much labour the gold coin was in 1551 reſtored by Edward VI. to its old ſtandard, after one coinage of 22 carats fine, 2 alloy, which was a proportion occaſionally admitted into our gold coin after Henry VIII. till a very late period, it is believed the reign of George I.

Till Edward VI. our monarchs appear upon their gold coin at full, or three quarters, length; that prince was the firſt whoſe buſt only is ſeen. Silver, which had been to gold for ſome time as 1 to 4, was again reduced in 1551 to its old proportion of 1 to 11.

Upon the union of the crowns, James I. of England gave the ſovereign the name of unite, it being then of 20*s.* value. Of him are likewiſe roſe ryals of 30*s.*, and ſpur ryals of 15*s.*; angels of 10*s.*, and angelets of 5*s.*; till his ninth year, when gold was raiſed in the proportion of 1*s.* in 10*s.* Silver, which had fallen in its proportion from gold to the degree of 1 to 12, now ſunk further as 1 to 13½ in weight. The gold crown, and half crown continued to this prince incluſive, and the crown to his ſucceſſor.

The ſovereign, which had been likewiſe commonly termed the broad-piece, under the coin-

common-wealth aſſumed the uninvidious name of the twenty ſhilling piece, which it retained till ſupplanted by that of the guinea. The common-wealth likewiſe ſtruck ten ſhilling and five ſhilling pieces in gold. Oliver publiſhed none but twenty ſhilling pieces, and very few even of theſe.

The guinea, ſo called from the Guinea gold out of which it was firſt ſtruck, was proclaimed in 1663, and to go for 20*s*. But it never went for leſs than 21*s*, by tacit and univerſal conſent. Charles II. likewiſe iſſued half-guineas, double guineas, and five guinea pieces, which have been all continued thro every reign to this day; tho the latter two are not in common circulation. George I. publiſhed quarter-guineas, an example imitated by his preſent majeſty; but theſe laſt of George III. were found ſo troubleſome, and apt to be loſt, that they were ſtopped within a year or two when received at the Bank of England *, and thus ſilently annihilated. A few pieces of 7*s*. were likewiſe coined as a trial; but they would, if brought into currency, only occaſion a confuſion of ſizes with the half guinea, ſo that it were imprudent to iſſue them. Indeed the coins of

* It is computed that the whole caſh of the kingdoms paſſes thro the Bank of England once in three years.

all

all denominations which we have already are ſufficient for every purpoſe of money; and much greater wiſdom would be ſhewn in giving us good ſilver, than in trying to multiply the diviſions of gold.

It has already been obſerved, that in 1688, after the Revolution, partly owing to the bad ſtate of the ſilver, and partly, no doubt, to the effect of that glorious event upon public credit, ſpecified in the higheſt and pureſt coin, the guinea roſe to 21*s.* 6*d.*, and went on increaſing in value till 1696, when it was 30*s.* After the grand re-coinage of 1697, 1698, it fell by degrees till the 25 December, 1717, when it ſtood as before at 21*s.* Owing much to the bad ſtate of the ſilver coin, gold increaſed in its value; ſilver, which in Charles the Second's time had fallen to the ſtate of 1 to 14½, fell before the great re coinage much lower; and in 1717, when the guinea reſumed its former value, ſilver was fixed in its preſent proportion to gold, being as 1 to 15½ in weight *.

The laſt coinage, which is that of COPPER, waits our next notice. It is worthy obſerva-

* In 1733 all the old gold coins, as the unit or jacobus, then of 25*s.*, the carolus of 23*s.*, and the broad-piece of 21*s.*, or 22*s.*, were called in, and forbid to circulate.

tion, that, while copper money was in Greece of as ancient a date as the ſilver, and in Rome two centuries older, yet in almoſt all the nations of modern Europe it aroſe a thouſand years later. This holds true at leaſt with regard to this country, for the Saxon ſtycas were of ſo confined a date, and beſides only circulating in the particular county of Northumberland, then a petty kingdom, that they by no means deſerve to form any exception. The reader will obſerve, that the modern money is now the ſubject of our diſcuſſion, for the firſt money coined in ancient Britain ſeems to have been copper *: but the Saxons, who gave the firſt form of our modern money, the penny, for which they were palpably indebted to the Roman denarius, never thought of coining copper, ſave in the brief inſtance of the ſtyca. How ſo common a metal came to eſcape their uſe, it were to be wiſhed that ſome able antiquary would enquire; tho indeed the penny, divided by a croſs, and commonly cut thro the limbs of the croſs into four parts, ſupplied even farthings, which were adapted to all the purpoſes of coin; yet the farthing of that day is nearly worth our preſent penny. But while copper coin continued to be wanting in the

* Nummo utuntur parvo et æneo. Cæſar de Britannis loquens. autho-

Engliſh authoriſed money till the year 1672 *, with a few ſmall exceptions after the time of Elizabeth, we need not much wonder that, in more remote periods, its deficiency was not at all felt.

The known averſion of that illuſtrious queen, and of the nation in general, to a copper coinage, the laſt ſhewn in a particular manner in the inſtance of the farthing-tokens of James I. preſently to be mentioned, has not been explained by our medallic writers, who, if they explain a legend, think they have done all their duty. It was owing to the counterfeit money, called *black money*, being always of copper mixed or waſhed with about a fifth part ſilver. The term of black money evidently aroſe from contradiſtinction to *white money*, yet a name for that of pure ſilver, which it was made to imitate. When it is conſidered, therefore, that the baſe money was always of copper, it is no wonder that the idea of a copper coinage ſhould be confounded with that of an impoſition of authoriſed bad money.

* There were two kinds of black-money, the counterfeit intended by forgers to paſs for ſilver; and the authoriſed money of billon. Black-money, or *billon*, was ſtruck in the mints of the Engliſh dominions in France, by command of the kings of England, for the uſe of their French ſubjects; but black-money and copper money are very different. Money of *billon* was common in all France from about the year 1200. *Hardies*, being authoriſed black-money, of Edward the Black Prince, are likewiſe found.

Edward VI. was the laſt prince under whom farthings could poſſibly be coined of ſilver, the metal being ſo increaſed in its value; and tho it is known from records that he did coin farthings, not one of them is to be found. The ſmallneſs indeed even of the ſilver half-penny, though continued down to the common-wealth, was of extreme inconvenience; for a dozen of them might be in a man's pocket, and yet not be diſcovered without a good magnifying glaſs. Hence in Elizabeth's time, there being no ſtate-farthings, ſome cities, as Briſtol, Oxford, and Worceſter, ſtruck farthings, which were confined to the uſe of their reſpective inhabitants, till called in by government in 1594. Beſides theſe cities, near 3000 tradeſmen and others coined tokens *; upon returning which to the iſſuer, he gave current coin, or value, for them as deſired.

In 1594 this practice had got to a great length, and government had ſerious thoughts of a copper coinage; for now, as would appear, a ſmall copper coin was ſtruck, of about the ſize of a ſilver two-pence, with the queen's monogram upon one ſide, and a roſe on the other; the running legend of both ſides being THE PLEDGE OF—A HALF PENNY. Patterns of this occur both in copper, and in ſilver, but the

* Sir Robert Cotton's Poſthuma, 1679, 12mo. p. 199.

queen

queen not being able to reſign her fixt averſion to copper coinage, the ſcheme fell to the ground.

It was not revived till the ſucceeding reign, when, upon the 19th May, 1613, King James's Royal farthing tokens commenced by proclamation. They are moſtly of the ſame ſize with the above, and have upon one ſide two ſceptres in ſaltier, ſurmounted with a crown, and the harp upon the other, as would ſeem with intention that if the Engliſh refuſed them currency, as was juſtly ſuſpected, they might be ordered to paſs in Ireland. For they were not forced upon the people in the light of farthings, or eſtabliſhed coin, but merely as pledges or tokens, for which government was obliged to give other coin if required. Their legend is the king's common titles running upon each ſide.

Theſe pieces were by no means favourably received, but continued in a kind of reluctant circulation all this reign, and the beginning of the ſucceeding. In 1635, Charles I. ſtruck thoſe with the roſe inſtead of the harp. The vaſt number of counterfeits, and the king's death in 1648, put an utter ſtop to their currency; and the tokens of towns and tradeſmen again took their run, increaſing prodigiouſly till 1672, when farthings properly ſo called were firſt publiſhed by government.

Theſe town pieces and tradeſmens' tokens, together with them of the time of Elizabeth, are collected by ſome antiquaries with an avidity truly puerile. For I will venture to ſay, that their workmanſhip is always utterly contemptible, and that not one purpoſe of taſte, information, or curioſity, can be drawn from them. It need hardly be added that they are recommended to the ſupreme ſcorn of the reader, who may juſtly regard the ſtudying or collecting of them, along with the admiration of counters, as beneath any man of common ſenſe. This madneſs, one of the ſtrangeſt that ever creeped into the confines of any ſcience, was prophecied in a ſingular manner by Evelyn in his work on medals; for which reaſon his words are here laid before the reader. Speaking of the Attic ſmall copper coins, he ſays, "Hardly half as large as the tokens, which "every tavern and tippling-houſe in the days of "late anarchy among us" (he knew not that they were as frequent in the glorious reign of Elizabeth) "preſumed to ſtamp, and utter "for immediate exchange; as they were paſſa-"ble through the neighbourhood. Which, "though ſeldom reaching further than the next "ſtreet or two, may haply in after-times come "to exerciſe and buſy the learned what they "ſhould ſignify, and fill whole volumes with "conjectures, as I am perſuaded ſeveral as ar-

"rant

"rant trifles have done." Similar tokens are to this day current in Scotland, both of copper and tin, principally iſſued by the bakers and grocers; farthings not being very common in that country.

Government however had now frequent ideas of improving the copper coinage, for many pattern pieces for farthings occur. So early as 1640 one ariſes, upon one ſide of which the legend is FARTHING TOAKENS, and upon the other TYPVS MONETAE ANG. AERIS; thought to be the work of Briot, as reſembling his pattern ſhilling. Tryal farthings of the commonwealth likewiſe appear with various types and legends: thoſe of Oliver have his buſt with different reverſes, and one of his bears the ſingular date of 1651, if Snelling does not miſlead me, when he was not protector till 1653. Of Charles II. many pattern farthings are known ere 1672, when they and half-pence were firſt made public money: of which the moſt remarkable is that with the king's buſt, CAROLVS A CAROLO, and the reverſe of Britannia as in the preſent, with QVATVOR MARIA VINDICO. Theſe were firſt ſtruck in 1665, and moſt commonly occur in ſilver; whence the copper are eſteemed the moſt precious. None of them ever were in circulation, tho we meet with a few impreſſions both in ſilver and copper, dated 1676, thrown off, I ſuppoſe, by the

engraver, to oblige his friends. The half-pence of this legend are more common in copper than in ſilver.

In 1670 current half-pence and farthings firſt began to be ſtruck at the Tower, but they were not proclaimed till 16th Auguſt 1672. They were of pure Swediſh copper, and the dies were engraved by Roettier. Theſe continued till the laſt of Charles II. 1684, when ſome diſputes ariſing about the copper, latterly had from Engliſh mines, tin farthings were coined with a ſtud of copper in the center, and inſcribed round the edge, as the crown-pieces, with NVMMORVM FAMVLVS, 1685, or 1686. Half-pence of the ſame kind were iſſued the year after, 1685, and tin continued to be coined till 1692, to the value of upwards of 65,000l. In 1693 the tin was all called in, and the copper coinage commenced anew.

All the farthings of the following reign of Ann are tryal-pieces, ſave that of 1714, her laſt year. They are of the moſt exquiſite workmanſhip, exceeding any copper coins of ancient or of modern times, and will do honour to the engraver, Mr. Croker, to the end of time. The one whoſe reverſe is peace in a car, PAX MISSA PER ORBEM, is the moſt eſteemed, and next to it the Britannia under a portal. The other farthings, and the half-pence, are not ſo valuable.

Before

Before this brief account of the copper coinage is cloſed, I muſt beg leave to make one obſervation upon a moſt material defect in it, which is, that the intrinſic worth of the metal is not one half of its currency. The pound of copper, which in itſelf is only worth ten pence, yields forty-ſix half-pence, or twenty-three pence when coined. Hence forgeries even in good metal are of very high profit, and the whole kingdom ſwarms with counterfeit copper, inſomuch that not the fiftieth part of that currency is legitimate; a diſgrace to the annals, and the legiſlature of any nation! In other countries the pound, at ten pence, only yields the proportion of eighteen pence; but certainly twelve pence out of the pound at ten pence were ſufficient. The ſize of the coin might be doubled without any inconvenience, ſave to the forgers; and there is an ample field for fame to any patriot whoſe ſituation may enable him to contribute to the remedy of ſo large an evil.

Having concluded this ſhort view of the money of England, before the ſubject is left, it is proper that ſome coins ſhould be mentioned, which, being of confined currency, could not well be arranged with the caſh of the kingdom. Such indeed are the town pieces, and tradeſmens' tokens above noted; and which would have been firſt mentioned here, had they not

been of ſuch connection with the copper coinage, that they could not well be ſeparated. The firſt that ſhall be mentioned therefore are what are called the Portcullis coins of Elizabeth, coined in rivalſhip of the Spaniſh king, for the ſervice of her Eaſt India Company in their ſettlements abroad. They are of different ſizes from the crown downwards, and are eaſily diſtinguiſhed by the Portcullis on the reverſe. Theſe may be regarded as the firſt peculiar government money; for the coins of Engliſh monarchs, ſtruck in France and Ireland, are not conſiderable in this view, but circulated thro all their dominions.

To them ſucceed the various ſiege-pieces of Charles I. in gold and ſilver, ſome of the latter being ſo large as to be of forty ſhillings value. A deſcription of theſe pieces were as endleſs as unneceſſary; and it were likewiſe needleſs to dwell upon the Bombay money; upon lord Baltimore's or the other American coin, one of the beſt of which is the two penny, penny, half-penny, and farthing of George I. marked with a roſe, ROSA AMERICANA*. The Iſle of Man penny, and half-penny of copper, are ſo well known, that they ſcarcely deſerve mention, ſo I ſhall haſten to the next point of this ſection.

* This was another ſcheme of Wood, who had the Iriſh patent. Theſe coins are all of Bath metal, a mixture of braſs and copper.

ARTICLE

ARTICLE II. *Engliſh Medals.*

The firſt Engliſh medal known is that of Henry VIII. ſtruck in 1545. It is of gold, larger than a crown piece, and has the king's head full-faced upon the obverſe, with three legends within each other of his titles and other matter. The reverſe contains two inſcriptions, declarative of his being the head of the church, &c. the firſt in Hebrew, the other in Greek. This was imitated in all points by his ſucceſſor Edward VI. in his coronation medal, being the firſt we have. There are other medals of Henry VIII. the largeſt of which in ſilver is that with his ſide-face upon the front, and titles, and a portcullis on the reverſe, with this legend, SECVRITAS ALTERA.

Elizabeth preſents us with a good number of medals, one or two of which are tolerable, but the reſt very poor, inferior indeed to thoſe of Philip and Mary, two of whom in ſilver by Trezzo are of high relief, and good execution. The medal of Elizabeth mentioned in the Spectator, as ſtruck upon the defeat of the Armada, with this device, a fleet ſcattered by the winds, AFFLAVIT DEVS, ET DISSIPANTVR,

is

is no where to be found, tho prints of two reſembling it may be ſeen in Evelyn's *Numiſmata*; one of which being quoted from memory, no doubt occaſioned the miſtake.

Decent medals appear of James I. and his queen: and a very large one of Charles I. and Henrietta, in 1636, deſerves notice from its fine workmanſhip. The reverſe repreſents Juſtice and Peace kiſſing, aukwardly enough; but the execution of the king's buſt, and that of his lovely queen, is very maſterly. The *tout enſemble* of the piece is however bad, and quite unlike the antique, the ſtandard of perfection in this way; owing to the field of the medal not being above a line thick, while the relievos are a full half inch in thickneſs; whereas, in the beſt and boldeſt ancient medallions, the edge of the piece is two or three lines thick, where the relief is three or four. A hollowneſs is indeed given in the ancient to the inner field around the relief, both to give more elevation and boldneſs, and that the edge may ſomething protect the ſubjects of the field. As the above is a great deficiency in many modern medals, it was thought proper to point it out: thoſe with this fault being indeed not medals, but emboſſed pieces of metal.

To enumerate the many Engliſh medals were a vain and unneceſſary attempt, nor, after the

well-known miracles of Simon, do any remarkble occur till the fine gold, ſilver, and copper ones of Queen Anne appeared. Only two or three different pieces of the firſt were ſtruck; but, in the other medals of this princeſs, we have a ſeries of all the great events with which Marlborough illuminated her reign.

About 1740, and for ſome years before and after, Daffier, a native of Geneva, ſettling in London, engraved a ſeries of medals of all the Engliſh kings with great taſte and ſpirit. They are ſtruck upon fine copper, and amount to thirty-ſix in number. He likewiſe gave medals of many illuſtrious men of this and other nations, all which deſerve conſiderable praiſe.

Thoſe who wiſh for fuller information of Engliſh medals, may have recourſe to Mr. Snelling's plates of them; as indeed figures, which bring the objects before the eye, conſtitute the only plan of ſtudying this branch of my ſubject, if no opportunity is preſent for that beſt of all methods, the peruſing of the medals themſelves.

ARTICLE III. *Coins of Scotland.*

There is no certainty of any coins being ſtruck in Scotland till the reign of Alexander II. which began in the year 1214. Thoſe aſcribed to Alexander I. there is little doubt, belong to the ſecond prince of that name; elſe many would be found in the long reign of David, who ſucceeded Alexander I. and tho the ſhort time, which Malcolm IV. David's ſucceſſor, held the ſcepter, may excuſe the want of his coins, yet William has not this apology. No coins of David I. Malcolm IV. or William the Lion, are found, which are not aſcribed to other princes by the beſt medalliſts: thoſe of the laſt, in particular, belonging to William the Conqueror, only ſtruck in Normandy *.

The ſeries from Alexander II. has not theſe difficulties to combat, and it is therefore from that king only that we ſhall date the commence-

* In the ſucceeding abſtract of Scotiſh coin, Ruddiman's preface to Anderſon's Diplomata et Numiſmata Scotiæ, Edinburgi, 1739, folio, and Snelling on Scotiſh coin, London, 1776, 4to. have been the chief guides. The latter only lived to deſcribe the ſilver coin; but has plates of the gold and billon.

ment of Scotiſh coin. Nor is it any wonder that no money ſhould be ſtruck in that kingdom till ſo late a period, when its want of mines, and its diſtance from any country where ſilver, the only metal anciently uſed for coinage, is found, are attended to. Not to add that the kingdom, by no means opulent when complete, was divided into different ſtates, till the ninth century, when the Picts were ſubdued. Soon after that event however the money of England ſeems to have made a gradual progreſs into Scotland, as would appear from the different Engliſh coins of the Saxon and Norman princes there found: and prior to that period all bargains muſt have been by exchange; and indeed long after among the poor, for the Engliſh caſh was no doubt confined to the higher claſs.

From the Engliſh the people of Scotland derived, and now derive, moſt of their improvements; and, among others, are ſurely indebted to them for the example of their coin. The Scotiſh money indeed continued, as we know from authentic records, the very ſame with that of England in ſize and value till the time of David II. 1355, whoſe vaſt ranſom drained the Scotiſh coin, and occaſioned a diminution of ſize in the little left. Till this time it had been current in England upon the ſame footing

ing with the money of that country *, and to preſerve this equality we have proof that, upon the diminution of the Scotiſh ſilver coin, Edward III. thought himſelf obliged in conſequence to leſſen the Engliſh † that the par might laſt; a circumſtance which would argue that the money of Scotland was frequent in his dominions.

That prince having firſt ſtruck groats in 1354, Scotland immediately followed the ſame plan, the firſt being of David II.

After the ranſom of David II. the Scotiſh coin gradually diminiſhing, in the firſt year of Robert III. it paſſed only for half its nominal value in England; and at length, in 1393, Richard II. ordered that it ſhould only go for the weight of the genuine metal in it ‡. To cloſe this point at once, the Scotiſh money, equal in value to the Engliſh till 1355, ſunk by degrees, reign after reign, owing to ſucceeding public calamities, and the conſequent impoveriſhment of the kingdom, till in 1600 it was only a twelfth part value of Engliſh money of

* See a reſcript of Edward III. in Rymer, vol. V. p. 813.

† Raſtal, and Rymer. In the reign of David I. the ounce of ſilver was coined into 20 pennies; Robert I. 21 pennies; Robert III. 1393, 32 pennies. Stat. Robert III. c. 22.

‡ Stat. 1393. c. 1.

the

the ſame denomination; and remained at that point till the union of the kingdoms cancelled the Scotiſh coinage. Having thus briefly diſcuſſed the comparative value of the Scotiſh money with the Engliſh, let us proceed to mention the ſeveral diviſions of it.

To begin therefore with the SILVER: of Alexander II. who reigned till 1249, we have only pennies; but Edward I. of England in 1280, having coined half-pence and farthings, in addition to the pennies till then the only coin, Alexander III. who ſucceeded Alexander II. and reigned till 1293, likewiſe coined half-pence; a few of which we have, but no farthings are found. The groat and half-groat introduced by David II. completed the denominations of ſilver money till the reign of Mary, when they all ceaſe to be ſtruck in ſilver: for about her time the price of ſilver was ſo increaſed, that they could no more be coined, except in *billon* of four parts copper, and one ſilver; which had been practiſed by her predeceſſors James II. III. IV. and V. and was likewiſe at different times in the monies of her own reign *.

* The reverend Mr. Southgate has a full-faced penny of Mary in billon; which is very ſcarce.

In

In 1544, the ſecond year of Mary, four marks Scotiſh were equal to one mark Engliſh, that is, Scotiſh money was a fourth of that of England. About 1550 ſhillings, or teſtoons, were firſt coined, bearing the buſt of the queen, and the arms of France and Scotland on the reverſe; they, being of the ſame intrinſic value as thoſe of England, were then worth four ſhillings; the half-teſtoons two, Scotiſh money. Marks of thirteen ſhillings and four pence Scotiſh were alſo ſtruck, worth three ſhillings and four pence Engliſh. During the commotions of this reign, the coinage appears not to have been directed, as anciently, by acts of Parliament, but by orders of Privy Council, and oftener, it would ſeem, by contract and immediate order of the queen. Hence the poſitive dates of ſome new kinds cannot be fixt; yet it may ſafely be preſumed that about 1560 crown-pieces of ſilver, equal to the Engliſh, appeared and went for 25*s.* Scotiſh, with the half, ſometimes called the mark of 12*s.* 6*d.* Scotiſh, and quarter of 6*s.* 3*d*, the coin being then as 1 to 5. But it is amazing with what rapidity the coin of Scotland declined in the courſe of a few years; for in 1565, by act of the Privy Council of that kingdom, the crown, weighing an ounce, went for 30*s.* Scotiſh; and leſſer pieces of 20*s.* and 10*s.* were ſtruck in proportion; ſo that the coin was to the Engliſh as 1 to 6.

Theſe

Theſe pieces have the marks XXX, XX, X, upon them, to expreſs their value *.

In the time of James VI, 1571, the mark and half-mark, Scotiſh, were ſtruck, the former being then worth about 22 pence, and the latter 11 pence, Engliſh.

Upon theſe pieces the motto NEMO ME IMPUNE LÆDET was ordered, but does not appear. In 1578 the famous NEMO ME IMPUNE LACESSET occurs firſt upon the coin; the ſame in ſenſe with the other, but of a better ſound. Its invention is aſcribed to Buchanan; but Father Bouhours gives it to the Jeſuit Petra Sancta†; tho, from the perfectly ſimilar motto ordered in 1571, and altered 1578, there is no doubt but Bouhours is miſtaken, either from miſinformation, or the paltry vanity of aſcribing to his order the invention of this celebrated ſentence. In 1582, as authoriſed by the contract entered into between the Earl of Morton, governor of Scotland, and Atkinſon, then mint-maſter, dated in 1579, forty ſhillings Scotiſh,

* Between 1565 and 1567 muſt have been ſtruck thoſe pieces called Crookſtone Dollars, which have Henry and Mary on one ſide, and a yew tree, DAT GLORIA VIRES, on the reverſe, as I am told. They derive their name from Crookſtone, an eſtate of the Lenox family, near Glaſgow. I ſuſpect they are only the common crowns of Mary and Henry.

† Les Entretiens d'Ariſte et d'Eugene. Ent. VI. *Les Deviſes.* Amſt. 1708. p. 400.

went to the crown of an ounce, thence marked XL. In 1597 the crowns are marked L, Scotiſh money being then to the Engliſh as 1 to 10; and in 1601, LX is the laſt and higheſt mark of the crown, then worth 60*s.* Scotiſh, and the coin to that of England as 1 to 12, at which it continued ever after.

Thus ſilver, which in England had been tripled in value ſince William the Conqueror's time, the pound being then coined into 240 pennies, worth, in ideal money, 20 ſhillings, but now into 62 ſhillings, was in Scotland raiſed to 36 times its firſt price *.

The Scotiſh ſilver, coined after the union of the crowns, need hardly be pointed out. Charles I. ſtruck half-marks, 40 pennies, and 20 pennies, marked $\frac{VI}{S}$, XL, and XX, behind the head; and Charles II. gave pieces of 4, 2, 1, and ¼ mark Scotiſh, noted LIII. 4.—XXVI. 8.—XIII. 4.—VI. 8. in the center of the reverſes. In 1675 appeared Scotiſh dollars, of 56 ſhillings Scots, 4*s.* 8*d.* Engliſh, with half of 28*s.* quarter of 14*s.* eighth of 7*s.* 16th of 3*s.* 6*d.* all Scotiſh money. James VII, in 1686, pub-

* Mr. Ruddiman ſtrangely miſunderſtands and miſrepreſents Le Blanc's meaning, when he tells us that ſilver is diminiſhed 40 times in value in France ſince the time of Charlemagne. Coin in France has gone through as degrading a revolution as in Scotland; a *ſolidus* of Charlemagne is worth 40 modern *ſols*.

liſhed coins of 60, 40, 20, 10, 5 ſhillings Scotiſh, but only the 40*s.* and 10*s.* pieces are known, with 40 and 10 under the buſt. William and Mary continued the ſame coins. Of Anne we have only the 10 and the 5, marked under the head with theſe figures, denoting their value. At the union of the kingdoms all the Scotiſh coin was called in, and recoined at Edinburgh, with the mark E under the buſt, to diſtinguiſh it; and ſince there has been no mint in Scotland.

To cloſe this account of the Scotiſh ſilver coin with a few unconnected remarks, it may be firſt obſerved, that the money of that country is equal to the cotemporary Engliſh, and often ſuperior in workmanſhip. This is owing indeed merely to the chance of employing ſuperior artiſts. The coin of James V. in particular, is much better executed than that of Henry VIII. The groat of James V, in which he always appears with a ſide face, is a very good coin; as are the different pieces of Mary, particularly her teſtoons; but the fine crown of her and Henry Darnley, engraved in Anderſon, is ſo very ſcarce that few have ſeen it. It is a pity that the portrait of this princeſs ſo ſeldom appears upon her money. The beſt heads of her are thoſe upon the ſhillings, 1553, &c. and gold coins of equal ſize, moſtly marked 1555, below the buſt; which laſt are ſuppoſed

to have paſſed for 3*l.* Scotiſh, being worth 15*s.* Engliſh of that time *.

There is a ſingular defect in the groats of Robert II. who, ſucceeding David II, there is no alteration but of the name; the head, and every thing elſe, remaining the ſame in thoſe of Robert as in them of David. A ſtrange inſtance of the ſtate of the arts in Scotland at that period! tho, if I miſtake not, it is paralleled by the coin of England much later, for there are groats of the firſt year of Henry VIII. in which there is no alteration from thoſe of his father but in the numeral. The great ſeals of the five firſt Jameſes have ſimilar abſurdity, the portraits being the ſame, whatever minute alterations may be made otherwiſe.

The GOLD coinage of Scotland will not detain us long. In this, as uſual, the Engliſh example was imitated. Edward III. having given the firſt currency in this metal, 1344, about thirty years afterwards Robert II. iſſued his; for, tho the princes of the middle ages, unhappily, never thought of adding numerals, declarative which of the name they were, yet I ſcruple not, from analogy, to aſcribe the firſt gold coinage to Robert II, and not to Robert

* Slender, ſharp features, and the noſe of an elegant aquiline, diſtinguiſh all the coins and genuine paintings of Mary.

III,

III, as others have done. Indeed, it is more probable that this ſhould happen about thirty years after 1344, when gold firſt appeared in Engliſh coinage, than at a longer diſtance. However, it is needleſs to inſiſt upon a point of which no proof has hitherto ariſen, eſpecially when it is impoſſible to diſtinguiſh the gold coins of the ſecond from thoſe of the third Robert. Certain it is, that no gold was coined prior to the reign of Robert II.

The gold coins of Scotland are not upon the ſcale of the Engliſh, but of much ſmaller model. They were firſt called St. Andrews, from the figure of that tutelar ſaint upon his croſs, who appears on them, with the arms of Scotland, a lion in a ſhield, on the reverſe. Mr. Anderſon has not given us the names of the gold coins which he delineates, nor indeed are moſt of them to be learned by any poſſible reſearch. We know, however, that the Lion* was another name for the largeſt gold coin, from the Scotiſh arms upon it; and that the chief gold pieces of James V. were the Bonnet-pieces, ſo called from the particular cap, re-

* Gold coins, which Edward the Black Prince ſtruck in France, were, in like manner, termed Leopards, from that animal, part of the then Engliſh arms, being on the reverſe. They weigh half the noble. Le Lion was a French coin of early date. See Le Blanc.

ſembling indeed a Scotiſh bonnet, in which that king's head appears upon them. Theſe bonnet-pieces are of very fine execution, and almoſt equal to the ancient coins, that prince being the firſt who contracted the ſize of the coin, without diminiſhing its weight, in imitation of the French; an improvement not adopted by the Engliſh for a whole century afterwards, when, under Oliver, Simon contracted the ridiculous thinneſs and extent of the ſovereign and broad piece into a ſhapely twenty ſhilling piece. The laſt gold coinage of Scotland is the piſtole and half-piſtole, coined by William III. in 1701, worth 12*l.* and 6*l.* Scotiſh.

It may be ſafely imagined that the Engliſh names of many gold coins were adopted in Scotland, along with the coins themſelves*. Little alſo is known with regard to the gold coinage of Scotland, ſave that it fell in the ſame proportion of ideal value with the ſilver. That great prince James I. of Scotland ordered both the gold and ſilver money to be put upon a par with that of England; but after his reign, which was, unhappily, not of long duration, they ruſhed down with more velocity, like a ſtream which breaks a bank ſet againſt its winter force.

* See the Appendix, N° III, for farther illuſtrations upon this and other points relating to Scotiſh coin.

The

The COPPER coinage of Scotland, tho more ancient than that of England, is by no means of ſo early a date as ſome writers would make it. Copper was not coined in France till the time of Henry III. about 1580; and I doubt much if it was lawful coin in any modern ſtate till the middle of that century. Certain it is, that the Scotiſh had the idea no where but from the French; and I am convinced that the notion of a copper coinage was brought over from France, ſoon after its appearance in that kingdom.

In Dr. Hunter's noble collection there is a coin ranked with copper, and attributed to James II. to whom it may indeed belong, tho I take it to be of James III.* Whoever it is of, it is *black-money*, and not copper coinage, and is of a ſize meant to paſs for a half-groat. Hiſtorians mention that one of the chief crimes imputed to James III. was his coining of *black-money*; and the copper, as it is called, attributed to James II, III, IV, and V, is all of this deſcription. Buchanan ſpeaks confuſedly of copper coined in Scotland before James III.; but he either means *black-money*, or was miſ-

* It has a buſt on one ſide, IACOBVS DEI GRATIA; reverſe, a croſs, with fleurs de luce and crowns, alternate, REX SCOTORVM. There is another of Mary, quite ſimilar; both have the full-face. Groats of James V. appear there of this kind alſo.

informed; for in coinage he was never verſant, and therefore eaſily miſled. Mr. Ruddiman, upon the ſubject of the copper coinage of Scotland, had certainly a deſign to excite our riſibility, when he tells us, gravely, that money of this metal may have been very ancient in Scotland, but the ſpecimens now totally deſtroyed, by lying ſo long in the ground. He ought to have known that ruſt preſerves, and does not deſtroy, copper; and that Roman copper coins, far more ancient than any Scotiſh could poſſibly have been, are yet often found, in perfect preſervation, to this day, even in the corroding ſoil of Scotland, which he would paint as being as inimical to antiquities as that of Ireland is to vermin.

All the Scotiſh copper coin, down to James VI. may be ſafely regarded as *black-money*, being of the ſize of groats, half groats, and pennies, and intended to go as ſuch. The example of Henry VIII. of England had a bad effect upon moſt of the money of Europe for ſome years after 1544, when he began ſo much to debaſe the Engliſh coin. Hence more of the money of Mary is bad, than of her predeceſſor James V. The reader muſt beware of arranging, as copper coin of Mary, the very common *billon* pieces, of about the ſize of a bodle, with a thiſtle crowned upon the front, and M. R. at the ſides, MARIA D. G. REGINA SCOTORVM;

and upon the reverſe two ſcepters, croſſed, with a fleur de luce in the center, and a flouret of five leaves upon each ſide, OPPIDVM EDINBVRGI. They are copper it is true, but were all waſhed with ſilver, tho from ſome the ſilver has quite diſappeared; and they ſeem to have been haſtily ſtruck towards the end of her tumultuous reign, and to have paſſed for ſix pennies Scotiſh, when the coin was as 1 to 6.

During the reign of James VI. the copper coinage begun; and ſpeedily increaſed in its ſpecies. The penny, like the billon penny of Mary, has upon one ſide I. R. under a crown, IACOBVS D. G. R. SCO.; the reverſe, a lion rampant, VILLA EDINBVRG. The coin declining faſt in ſize, and, in 1601, being to the Engliſh as 1 to 12, and at its loweſt value, unexpectedly the Scotiſh money aſſumed nearly the French ſhape. For the *bodle*, equal in ſize to the *liard*, and worth two pennies Scotiſh, was ſtruck, and ſo called from Bothwell, the mint-maſter at the time. The *billon* coin, worth ſix pennies Scotiſh, and called *bas-piece*, from the firſt queſtionable ſhape in which it appeared, being of what the French call *bas-billon*, or the worſt kind of billon, was now ſtruck in copper, and termed, by the Scotiſh pronunciation, *baw-bee*. This correſponded in value to the French *ſol*, and Engliſh halfpenny; and the penny Scotiſh, now equal

equal to the French *denier*, was but the twelfth part of an Engliſh penny, the ſixth part of the baw-bee, and the half of the bodle. The *atkinſons* of James VI. I take to have been only the baw-bees, coined about 1582, when the money was to the Engliſh as 1 to 8; but upon its falling to as 1 to 12, a third was added to their value of conſequence, and they went for eight pennies *.

* Fynes Moriſon, in his Itinerary, printed 1617, tells us of other coins called placks, of 4 pennies Scotiſh, and hard-heads of 1*d.* ½. The firſt is a familiar term of an ideal low coin in Scotland to this day, as I am told; but its exiſtence as a real coin is dubious: the laſt, if ever ſtruck, muſt have been in imitation of the 1*d.* ½ ſilver piece of Elizabeth. But I am poſitive that Moriſon's fugitive intelligence miſled him, and that the hard-head is really the French *hardie*, Scotified. *Hardies* were black-money, ſtruck in Guienne, and equal, in all points, to the *liards* ſtruck in Dauphiny, tho the laſt term obtained the preference, and remains to this day. An ordinance of Louis XI. mentions their both having been current time out of mind; and the *hardie* is ſuppoſed to be ſo called from Philip le Hardi, under whom they were firſt ſtruck, and who began to reign in 1270. Venuti, in Ducarel's Anglo-Gallic Coins, is my author. Now the *hardie*, as the liard, was three deniers, or three pennies Scotiſh, inſtead of a penny halfpenny. That French coins were very current in Scotland during and after the reign of Mary, is not to be wondered at, when the numbers of French employed in the Scotiſh civil wars are conſidered. The old Scotiſh coins of copper will therefore ſtand thus:

A penny	=	$\frac{1}{12}$ of a penny Engliſh.
Bodle	=	2 pennies.
Hardie	=	3 pennies; the farthing Engliſh.
Plack	=	4 pennies.
Baw-bee	=	6 pennies.
Atkinſon	=	8 pennies.

This

This coinage continued the ſame thro the reigns of Charles I. and II. Scotiſh copper coins of the former are, however, the ſcarceſt of any. The bodle of James VI. has the lion rampant upon one ſide, and the thiſtle on the other *; but thoſe of his two firſt ſucceſſors have C. R. or C. R. II upon one ſide, with the thiſtle on the reverſe. The Scotiſh pennies of Charles II. are not very uncommon; they weigh only 10 grains. After 1660 we hear of two-pennies, bodles, and turners, the laſt being another term for the baw-bee, by Ruddiman, derived from the French *turnois*, a word of very different ſound; but the piece was apparently ſo called, like many other Scotiſh coins, from the moneyer's name.

* There is a baw-bee of James VI. in Dr. Hunter's cabinet, with a very neat buſt of that prince. The reverſe, if I recollect right, is the thiſtle, as on the later Scotiſh baw-bees; which, tho they paſs even in England as Engliſh halfpence, are not much above half the ſize. They appear of all the reigns down to Queen Anne.

ARTICLE IV. *Scotiſh Medals.*

To enumerate all the medals ſtruck in Scotland were no difficult taſk; but only one or two of the principal, and moſt remarkable, are meant to be noticed here. The greater part, as may be ſeen in the latter plates of Anderſon's *Numiſmata et Diplomata Scotiæ*, conſiſts of thoſe ſtruck in oval forms by Mary, containing a variety of devices upon the reverſes, that princeſs being fond of theſe ſymbols, which the frequent tournaments rendered at that time, and a whole century afterwards, a favourite ſtudy of the French court, where ſhe received her education. Theſe medals are very uncommon, eſpecially in this country, ſo much ſo indeed, that, not having ſeen any of them, I can ſay nothing of their execution.

It is worthy remark, that a Scotiſh medal of James IV, neceſſarily ſtruck before 1513, when he was killed at Flodden, ſhould be the very firſt Britiſh medal known, for it precedes that of Henry VIII. of England 32 years. I have never ſeen that piece, which muſt indeed be almoſt unique, nor had Anderſon ſeen it, for Ruddiman gives it in his Prefatory Diſſertation from

from Evelyn's work on Medals*, where the original print is to be found. The whole appearance, characters, and every thing, are ſo reſembling the coins of that prince, that not the ſmalleſt doubt of its coæval authenticity can exiſt. The front contains a very fine portrait of James IV. in the collar of the order of St. Michael, IACOBVS IIII. DEI GRATIA REX SCOTORVM. The reverſe preſents a Doric pillar (fit emblem of the unadorned ſtrength of Scotland), with a buſt of a kind of Janus, bearing two young laurelled heads, evidently both intended as portraits likewiſe of the king. This pillar ſtands upon a ſmall hill, beyond which is a view of the ſea, and land on either ſide, with this legend, VTRVMQVE. The two lands ſeen are evidently thoſe of France and England; and the whole device declares his prudent intention to have a watchful eye upon both. Mr. Evelyn thinks this remarkable medal was ſtruck in 1513, when James was preparing his force againſt England; but I ſee no poſſible reaſon for this conjecture: and as there is no date on the piece, it will fit any year of his reign, from 1498 to 1513. Indeed there will be no improbability in ſuppoſing it even prior to the papal ones of Julius II, about 1510; for if a king of Arragon had a medal ſtruck in

* Numiſmata, p. 88.

1448,

1448, why may not a king of Scotland, not a much more remote province from Italy, the ſeat of the renewal of this art, have one of 1500?

The next remarkable Scotiſh medal is that inaugurative of Francis II. of France and Mary of Scotland, tho it is more properly indeed French, being, as would ſeem, ſtruck upon their coronation as king and queen of that country. It preſents buſts of Francis and Mary, face to face, with three legends around them, the outermoſt of which contains their titles, the middle one this ſingular ſentence,

"Which wonders how the devil it got there:"

HORA NONA DOMINVS IHS EXPIRAVIT HELLI CLAMANS, a moſt ominous motto, one would imagine, to a ſuperſtitious ear. The innermoſt legend is only the name of the city of Paris. There are fine French crowns of Francis and Mary, likewiſe preſenting them face to face, with the arms of France and Scotland upon the reverſe, as is likewiſe the caſe of the medal juſt mentioned. Theſe crowns are ſo fine and rare that Dr. Hunter gave ten guineas for the one in his cabinet, which contains as vaſt and well-choſen a private collection of all ſorts of coins and medals as any in the world.

The fine crown of Mary and Henry, 1565, is ſo rare as to be eſteemed a medal of the higheſt

higheſt value; indeed it is wanting in the very firſt cabinets, and there is no doubt but it would bring 40 or 50 guineas in a ſale. Henry and Mary appear on it, face to face, with their titles; and the reverſe bears the arms of Scotland, with this legend, QVOS DEVS CONIVNXIT HOMO NON SEPARET. It is ſaid that the engraver at firſt placed the king's name before the queen's; but the latter being offended, the piece was altered. If any pattern exiſts, before the alteration, it were invaluable to the curious collector.

Another remarkable medal of Mary is that which gives her portrait full-faced, and weeping, O GOD GRANT PATIENCE IN THAT I SVFFER VRANG. The reverſe has this inſcription in the center, QVHO CAN COMPARE WITH ME IN GREIF—I DIE AND DAR NOCHT SEIK RELEIF; and this legend around, HOVRT NOT THE (figure of a heart) QVHAIS IOY THOV ART *.

The laſt Scotiſh medal which ſhall be mentioned is the celebrated coronation medal of Charles I. when he underwent his inauguration at Edinburgh, 18 June, 1633. This was executed by Briot, an eminent French artiſt. It

* There are medals of Lord Loudon, 1634, by Abraham Simon; and of Charles Seton Earl of Dunfermline, 1646, and the Earl of Lauderdale, by Thomas Simon. See the Works of Simon, by Vertue.

was

was the firſt piece ſtruck in Britain with a legend on the edge, and was, it is ſuppoſed, the only one ever coined of gold found in Scotland*. On the front is the king's buſt, crowned and robed, with his titles. The reverſe bears a thiſtle growing, HINC NOSTRAE CREVERE ROSAE. Around the edge is, EX AVRO VT IN SCOTIA REPERITVR BRIOT FECIT EDINBVRGI, 1633. This medal is in the ſtyle of what the French call *piedforts*, that is, very thick for its ſize, which is about that of half a crown. The relief is, however, very flat, and the whole workmanſhip, if compared to Simon's, not highly laudable. The legend of the edge is very well, as the art then ſtood, and is crenated with ſmall upright ſtrokes, which have a good effect, and which I have obſerved in no other coin. There muſt have been very few ſtruck on the Scotiſh gold; for not above three are known to exiſt, whereof one is in the Muſeum. The piece is even very uncommon in ſilver, in which metal it wants the legend on the edge, which conſtitutes its chief curioſity and merit. It was evidently in rival-

* I have the impreſſion, in lead, from the dye of a French medal of this ſort. It is larger than dollar ſize, and bears a fine buſt of Henry IV. HENRICVS IIII. D. G. FRANC. ET NAVAR. REX. 1602; reverſe, an altar, upon which two pillars ſupport a crown, REGIS SACRA FOEDERA MAGNI; and upon the altar, EX AVRO FRANCIGENA AN. FOED. RENO. EFFOSSO.

ſhip

ſhip to this that Simon gave his fine medal of Oliver, the reverſe of which is an olive-tree, NON DEFICIENT OLIVAE: and, had not Simon exerted his miraculous art ſo ſoon after, perhaps the medal of Briot might have had now a higher reputation, tho it is doubtleſs, taken altogether, of fine execution for the time.

ARTICLE V. *Iriſh Coins.*

There never being, ſo far as I know, any medals ſtruck in Ireland, this article is confined to the coins of that country*. Indeed the Iriſh coins themſelves are ſo totally unimportant, conſiſting entirely of coins of Engliſh princes ſtruck in that kingdom, that a very few notices will ſuffice concerning them. It is true there are various coins with no legends, or with unintelligible ones, found in Ireland, but they, with thoſe found of the ſame kind in Scotland and the Iſle of Man, may with more probability be regarded as Runic, and aſcribed to the Danes, invaders of theſe countries, and often defeated, thence leaving their dead, and the treaſures of their

* For the Iriſh coins this work is much indebted to Simon's Eſſay on Iriſh Coins, Dublin, 1749, 4to.

camp, to be rifled by their foes, than to the ancient monarchs of thoſe countries where they are found.

Leaving the fabulous hiſtory of Ireland to people credulous of nonſenſe, the firſt coins which occur, apparently of an Iriſh mint *, are thoſe of Sihtric king of Northumberland and part of Ireland in the year 949. They bear the king's name, SIHTRC REX DVFLI, around his buſt, and the reverſes preſent names of moneyers. Dufli is allowed to be Dublin. It is ſomething ſurpriſing that Mr. Simon, in his Eſſay on Iriſh coins, ſpeaks of Sihtric as a Daniſh prince who reigned in Ireland †. Was he ignorant that Sihtric was the Anglo-Saxon king of Northumberland? He ſeems to ſhew the like want of knowlege as to Anlaff, another king of Northumberland, and to mention his Iriſh coin as of a monarch who reigned in Ireland only. This was certainly owing to his wiſh of giving Ireland one native and peculiar

* The coins aſcribed to Donald and Ivar by Simon are dubious to an high degree. They may as well belong to kings of Scotland, or any other country, the legend is ſo unintelligible. Thoſe in Simon's ſupplement are no better.

† Kedder, a native of Stockholm, and a ſheer antiquary, in 1708 publiſhed *Nummorum in Hibernia, antequam hæc Inſula, ſub Henrico II. Angliæ Rege, Anglici facta ſit juris, cuſorum Indagatio.* Lipſiæ, 4to. The coins he produces are all of Sihtric and other Anglo-Saxon kings of Ireland. Edgar king of England conquered all Ireland, as he aſſerts himſelf in the charter of Oſwaldſlaw, dated at Gloceſter, 964.

coin

coin at leaſt; for he allows the coins of Ethelred, 866; Edred, 948; and Edgar, 959; to belong to Engliſh princes of thoſe names: as indeed, when all England obeyed one monarch in Egbert, Dublin, and that part of Ireland formerly in poſſeſſion of the kings of Northumberland, of courſe fell into the hands of Egbert and his ſucceſſors. Ireland, which was totally conquered, in Henry the Second's time, by Robert Fitz-Stephen and Richard Strongbow earl of Pembroke, with 1630 men only, ſeems to have been regarded by the former Engliſh monarchs as a poſſeſſion not worth holding after Ethelred II. 979, commenced the ſtruggles with the Danes by the inhuman and imprudent maſſacre of all thoſe to be found in England. The ſucceeding Daniſh invaſions called for all the force which the Engliſh monarchs could muſter, and there is little doubt but that during them the Engliſh garriſon was withdrawn from Ireland to ſtrengthen their own country; and the Engliſh dominion in Ireland was thus ſilently reſigned. The numerous petty monarchs conquered by the generals of Henry II. evince Ireland to have been, after the retreat of the Engliſh a century or two before, the ſeat of numerous Fingalian chiefs, neither in poſſeſſion of ſilver or artiſts to coin it. Indeed thoſe chiefs, or kings, or patriarchs, or

what you will, of whom a ſcore could be ſubdued by 1630 men, muſt have been poor and weak indeed: and to look for their coinage were to look for that of the old chiefs of highland clans.

In 1172 Henry II. was Lord of Ireland, for to take the name of king over ſuch a country would have been deemed a profanation of that auguſt title; and this addition of Lord of Ireland * continued for many centuries aftewards. King of Ireland was a ſtyle then deſpiſed by the Engliſh monarchs, but that country is now one of the brighteſt jewels in their crown, and the title worthy of a rank with that firſt in the world, King of Great Britain. None of the Iriſh coins of Henry II. are yet found: the firſt are of John his ſucceſſor. The Iriſh coins from John to Henry V. are known by the triangle encloſing the king's head: after Henry V. they are diſtinguiſhed by the names of Iriſh cities where they were ſtruck. It may be ſuppoſed, indeed, that no Iriſh money was coined by Henry II. The triangle, which appears in that of John, is conſidered by ſome antiquaries as alluding to the triangular ſhape of the harp,

* The ſovereignty of Ireland was thus thought much inferior to that of Aquitain, a province of France. From the latter the title of Duke was derived; from the former only a Baron's ſtyle. See the coins of Edward III. This ſtyle continued to 1541!

the

the badge of Ireland. But it is merely a mark of diſtinction, and appears on coins of other countries about that period. The harp is never ſeen upon Iriſh coin till the reign of Henry VIII.; and it will be difficult to carry the antiquity of that badge much higher.

The Iriſh coin being the ſame in all reſpects with the other money ſtruck by the kings of England, it is perfectly needleſs to take any notice of it till ſome ſlight differences ariſe. Theſe begin in 1601, when copper pennies and half-pence were coined for Ireland by Elizabeth, tho ſhe would not liſten to a copper coinage in England. Theſe circulated in Ireland when James I. publiſhed his copper farthing-tokens; and the laſt are of two ſizes, in order that if they failed in England they might be ſent to Ireland as pennies and half-pence. In 1635 a mint was eſtabliſhed in Dublin by Charles I.; but the Iriſh maſſacre, and the unhappy diſturbances which followed, put a ſtop to it, and that plan has never ſince been reſumed. After that maſſacre, 1641, the papiſts ſtruck what are called St. Patrick's half-pence and farthings, known by the legends FLOREAT REX; reverſe ECCE GREX; and the farthing QVIESCAT PLEBS. In Cromwell's time copper tokens were ſtruck by towns and tradeſmen, as in England. In 1680 half-pence and farthings were given by authority with the harp and date.

James II. arriving in Ireland from France in 1689, to make a ſtruggle for his loſt dominions, he inſtituted a mint, and on the 18th June iſſued ſhillings; and half-crowns on the 27th of the ſame month. Theſe coins are ſtruck of all the refuſe metal which could be got: ſome braſs guns eſpecially were employed, whence the coinage is generally called gun-money. The half-crowns gradually diminiſhed in ſize, as the metal became ſcarce, from June 1689 to July 1690: and the month of their mintage being always upon them, this decreaſe is eaſily marked. Pennies and half-pennies of lead mixed with tin, and crowns of white metal, were publiſhed in March 1690: and other crowns of gun-metal 15 June 1690, of the ſize of half-crowns, and known by having no month marked on them, as the half-crowns have. The crowns of white metal, which are very ſcarce, have James on horſe-back, with titles no longer his; and on the reverſe the arms, CHRISTO VICTORE TRIVMPHO, with this legend on the rim, MELIORIS TESSERA FATI ANNO REGNI SEXTO. James, however, having totally miſtaken Chriſt's meaning in the legend of his crown pieces, and being completely defeated, left Ireland in July 1690; but a few half-pence were ſtruck in Limerick by his adherents, 1691, called *Hibernias*, from the reverſe.

In

In 1722 William Wood, Eſq. acquired from George I. the famous patent which excited ſuch diſcontent in Ireland. This was for coining halfpence and farthings; and the loſs to Ireland, from the ſmall ſize allowed to theſe pieces by the patent itſelf, was eſtimated at 60,000*l.*; but Wood cauſed them to be ſtruck of a far ſmaller form than the patent bore, ſo that his gain would have been near 100,000*l.* They are, however, of very fine copper and workmanſhip, and have the beſt portrait of George I. perhaps to be any where found. Sir Iſaac Newton, then at the head of the mint, ſaid they were ſuperior to the Engliſh in every thing but ſize. In 1737, 10th of George II, Iriſh halfpence and farthings were again coined of juſt ſize and weight, with the harp only on the reverſe; and the like are continued to this day. There being no mint in Ireland they are all coined at the Tower, and ſent to that kingdom, whence they return in the courſe of circulation, and are as common here as the Britiſh. In 1760, however, there was a great ſcarcity of copper coin in Ireland; upon which a ſociety of Iriſh gentlemen applied for leave, upon proper conditions, to coin halfpence; which being granted, thoſe appeared with a very bad portrait of George II. and VOCE POPVLI around it. The buſt bears a much greater reſemblance to the pretender; but whether this was a piece

of waggery in the engraver, or only aroſe from his ignorance in drawing, muſt be left in doubt.

Since the abolition of the mint erected by Charles I, which happened about 1640, no gold or ſilver coins have been ſtruck with the Iriſh badge, but copper only. The gold and ſilver money, previous to the above period, is not diſtinct from that of England, but by the harp upon the reverſe after that ſymbol was adopted by Henry VIII.: and the triangle and names of cities, as mentioned before, upon the more ancient. To make any further relation of it were therefore unneceſſary.

SECTION

SECTION XX.

Obſervations on the Progreſs of the Britiſh Coinage.

BEFORE ſtating ſome notices upon this intereſting ſubject, it will be proper to examine a little the metals employed in our mint.

To aſcertain the purity of gold, a kind of micrometer is uſed, conſiſting of 24 degrees, each degree being again divided into quarters. The common eſtimation of gold by carats is meant, the utmoſt fineneſs of that metal being marked at the higheſt degree, or twenty-four carats*. Theſe

* M. de Jaucourt, in the Encyclopedie, ſeems to ſpeak otherwiſe; for he tells us that an ounce of gold, at 24 carats fine, has

Theſe whole 24 carats, conſidered as a weight, form but about the ſixth part of an ounce Troy, or that uſed in goldſmith's work and mintage; but are ſeldom or never viewed in this light, the carat-weights being always employed about pearls, precious ſtones, gold, and ſuch articles of ſmall ſize and vaſt price*. This diviſion extends over almoſt all Europe; but in France the carat is ſometimes conſidered as containing 4 grains, and at other times as conſiſting of 32 diviſions, each diviſion being the 8th part of a grain. Theſe diviſions are now and then inaccurately marked grains, by ignorant and careleſs writers; by which means we meet with 23 carats 16 grains, and the like, in ſome French works. The Engliſh goldſmiths have likewiſe the ſmaller diviſions of 20 mites to the grain, 24 droits to the mite, 20 perits to the droit, and 24 blanks to the perit; but they are ſeldom or never uſed in ſpeaking of coinage.

152 grains fine gold, and 24 grains alloy. Perhaps he ſpeaks of chymic gold. Encyclopedie, Neufch. 1765, art. MONNOYE.—It muſt, however, be allowed, that no gold can be made quite ſo fine as 24 carats, but always wants a quarter of a grain. Fine gold is ſoft and flexible as melting wax, but a very little alloy hardens it.

* The carat-grain is but $\frac{16}{20}$ of the grain Troy, the carat being only $3\frac{1}{5}$ grains Troy. The Venetians have an actual weight of proportion, called a carat, 150 to the ounce Troy, which is the rate of ours. See Harris on Money and Coins.

The

The gold employed in Engliſh coin was commonly twenty three carats three grains and a half fine; that is, contained only an 192d part alloy, till Henry VIII. debaſed it, by degrees, even to 20 carats, in his laſt coinage, of 1546. This was, however, the only coinage of that degree; but in moſt ſucceeding reigns, to a very late period, I ſuppoſe that of George I, coinages of gold have been given at 22 carats, ſometimes with two carats, and at others with only one carat, alloy. Such is called *crown gold*, becauſe the crowns and half-crowns of Henry VIII. were of that ſtandard, as well as all the gold crowns and half-crowns of ſucceeding reigns. The gold has now its priſtine chaſtity of twenty-three carats three grains and a half fine, and half a grain, of either ſilver or copper, alloy. This purity is only rivalled by the coin of Venice, which has the ſame; the other European gold being inferior, and ſome of it, as the French louis d'or, not above 21 carats fine.

The eſtimate of ſilver is by the pound weight Troy, of 12 ounces, each ounce being 20 penny-weights, as the penny-weight is 24 grains. Our ſilver coinage is 11 ounces 2 penny-weights fine, with 18 penny-weights of copper alloy; that is, about a 13th part. The admiſſion of ſo much alloy is owing to the ſoftneſs of the metal, which is very great; ſo that,

that, even with this alloy, ſilver coinage is ſoon ſo much worn as to loſe all impreſſion. Indeed the only uſe of alloy, in genuine coinage, is to harden the fine metal, and to pay the expences of the mint; not to add the great expence there is in refining metal to its utmoſt purity, gold being never found above 22 carats fine, and ſeldom that.

Of the copper nothing need be ſaid, ſave that, in the firſt coinages of that metal, Swediſh copper was uſed; but ſince ſo many excellent mines of copper have been found in this iſland, the Engliſh has been employed.

The coinage of England, as always equal, or ſuperior to any modern coinage, in the purity of the metals employed, ſo has maintained an equal pre-eminence in workmanſhip, till within a very late period. The uſe of the hammer in fabricating money being the only method firſt known, was of very eaſy management and expence; and hence the vaſt number of mints known in almoſt every city of England during the firſt reigns after the Conqueſt, and the number of moneyers* whoſe names appear on the early coin, ſometimes amounting to a hundred,

* Theſe names would ſeem to have been of the engraver of the dye, not of the moneyer, by which name I underſtand maſter of the little mint; for the ſame names appear on Engliſh and Scotiſh money of the ſame period, and tho the artiſt might travel about, it is not to be thought that the maſter did.

or

or near, upon that of one prince. But illuſtrations upon the early Engliſh mints muſt be left to ſome diligent antiquary, the ſubject never having as yet been examined properly, tho of much curioſity.

It is the workmanſhip of the Engliſh coinage which is meant to be the ſubject of this ſection. This, like that of all the world, during the middle ages, muſt be allowed to have ſmall title to praiſe. In the reign of Edward III, when gold, and a larger ſize of ſilver than pennies, were firſt ſtruck, the coin is very tolerable, and certainly ſuperior to any other money in the world of that period.

A remarkable feature of the modern hammered coin is its thinneſs, and large ſize in reſpect of its value. Hence no relief could well be given to its impreſſion, a fault certainly of choice, and not neceſſity, for the hammer was the only mode known to the Greek and Roman mints.

Conſtantine the Iſt, or the Great, if you pleaſe, is ſaid to have ordered the Roman coin to be ſtruck thin, and conſequently with very little relief, in order that the common fraud of covering lead or copper with gold or ſilver, which we know the thickneſs of the ancient coin led to, might be prevented. But, in fact, the money got thinner and thinner, by the gradual decline of art, long before and after the

the time of Conſtantine; and it was barbariſm, and not prevention of fraud, which cauſed this alteration.

No great improvement can be obſerved in the Engliſh coinage till the introduction of the mill in place of the hammer. The mill uſed in mintage was invented by Antoine Brucher, in the reign of Henry II. of France; and the firſt money was ſtruck with it in that kingdom in the year 1553. The uſe of it continued there till 1585, when, in the fifteenth year of Henry III., it was diſcontinued, becauſe of its great expence in compariſon of the other plan. Nor was it revived till 1645, when, by an edict of Louis XIV, it was eſtabliſhed for ever.

Elizabeth, ever zealous of the glory of her kingdom, and deſirous of making it, in every reſpect, equal to any other in Europe, had milled money, ſtruck in England, ſo early as 1562. Its continuance, however, was not then above ten years *, and the hammer was again adopted as of far leſs expence; an example which was ſoon followed by France, as the after ſucceſs of the mill in England was the cauſe of its re eſtabliſhment in that kingdom, in 1645.

* Philip Meſtrel, a Frenchman, brought the mill over here, in the reign of Elizabeth. He was hanged at Tyburn, for forging the coin of the kingdom, in 1569, 17th January. Stow's Annals, p. 662.—Did Elizabeth's milled money ceaſe with him?

Briot,

Briot, a French artiſt of conſiderable merit, after making ſeveral unſucceſsful attempts to perſuade the government of France to adopt again the uſe of the mill, came to England in 1623. Being favourably received, he ſtruck ſeveral coins, chiefly pattern pieces, in this way; but the mill was not in conſtant and authorized uſe in the Engliſh mint till 1662. It has been juſt ſaid, that the ſucceſs of the mill in this country occaſioned its re-eſtabliſhment in France, in 1645; and for this there is the authority of M. de Jaucourt, a well-informed writer: yet it is ſomething doubtful if France did not ſet the example to us; for it is certain that ſo little of our coin was milled before 1662, that it is not to be ſuppoſed any example of utility could be derived from it. The mill was always, from its invention, uſed in France for medals and jettons, tho diſcontinued in common coinage; and it is probable that the taſte for medals inſtilled into Louis XIV, and ſhewn afterwards in the vaſt number he ſtruck, was the great cauſe of the revival of the fine coinage, produced by means of the mill, in preference to the rudeneſs of the modern hammered money.

Be this as it may, the coinage of England was, ſoon after the revival of the mill in this kingdom by Briot, carried to a pitch of perfection which it never had reached; and, in point

point of workmanſhip, never will in future attain. The reader will inſtantly perceive that the miraculous works of Thomas Simon are meant; works which excell, and will ever excell any of the kind, either ancient or modern.

The greater number of medals any perſon has ſeen, the more he will be inclined to allow this praiſe to be juſt. One of the ſmalleſt pieces of Simon, the little oval medal of Oliver, in copper, with the olive tree on the reverſe, may be compared with the moſt finiſhed works of other medallic artiſts, not excepting the great names of Pariſe, Karlſteen, Hamerani, Daſſier, Urbani, Croker, and Heydlinger. What then ſhall be ſaid of his large and moſt elaborate productions? But referring thoſe who wiſh for fuller information upon this point to Mr. Vertue's Account of Simon's Works *, a few remarks only, pertinent to the preſent ſubject of the progreſs of the Engliſh coinage, ſhall be laid before the reader, with regard to the labours of this ſurprizing artiſt.

The firſt coins of Simon are the gold and ſilver pieces of the Commonwealth, 1648. After he had been brought from Yorkſhire, ſuppoſed his native county, by Briot, on his

* An improved edition of this work has lately been publiſhed, with valuable additions, by Mr. Gough.

return

return from Scotland in 1633, he had improved ſurprizingly in a ſhort time; inſomuch that, by his maſter's intereſt, as would appear, he got a place at the mint not long after, tho he had no opportunity of diſplaying his talents till the Commonwealth employed him to cut their great ſeal, and afterwards the dyes of their coin *. This work he performed ſo well, that he was continued in his place of firſt engraver at the mint.

This Commonwealth money is, however, hammered, and not milled, ſave the patterns of 1651 †, and has the grand faults of the former coin, largeneſs and thinneſs. But, under Oliver, the old aukward broad piece begins firſt to aſſume the more decent, tho by no means perfect, form of the guinea; and the whole coin gets more ſolid and compact. The coins engraved by Simon for the Protector are the twenty-

* Simon's firſt work is the great ſeal of the Admiralty, 1636, and was of exquiſite workmanſhip, the ſhip being finiſhed with aſtoniſhing minuteneſs. Briot returning to France in 1646, Simon ſucceeded as chief engraver at the mint. Cromwell's warrant appoints him ſole chief engraver for life, July 1656. Salary 30*l.*: and 13*l.* 6*s.* 8*d.* as medal-maker. Charles II. made his whole ſalary 50*l.* He was paid for his works beſides.

† Leake's Account of Engliſh Money, 1745, 8vo. 2d edit.—Blondeau arrived from France, by order of the Council of State of the Commonwealth, September 1649. After ſeveral ſtruggles with the people of the mint, both gave milled patterns of moſt ſilver coins in 1651. The crown and half-crown of Blondeau have a legend on the edge; his ſhilling and ſixpence are grained.

twenty-ſhilling piece, whereof the patterns, ſtruck in large as uſual, are called fifty-ſhilling pieces by the ignorant; and the ten-ſhilling piece. Of the laſt, however, the dye was only prepared; which coming into the hands of Mr. Folkes, about 1760, he had a few ſtruck from it, which are the only ones in exiſtence. Theſe are the gold; and the ſilver conſiſts of the crown, half-crown, ſhilling, and half-ſhilling. Of theſe the crowns are very ſcarce; and the dye having received a flaw below the neck, after a few were ſtruck, thoſe without the line occaſioned by this flaw are ſtill of much greater ſcarcity than the others. But the want of this mark of the flaw is by no means to be eſteemed a ſign of forgery, as Mr. Leake ſtrangely tells us; as if coins of Simon were to be counterfeited! The half-crown is not ſo ſcarce, but of equal beauty: the ſhilling is the moſt common, but very fine. The ſixpence, or half-

The patterns of Ramage, who was employed by the mint, have the ſhield of England, ſupported by angels, with the legend, GVARDED WITH ANGELS. All theſe patterns are very ſcarce, but particularly thoſe of Ramage, who only ſtruck 12 patterns in all, while Blondeau took 300. Ramage's half-crown was lately ſold for 22*l.* 10*s.* Simon was employed by Blondeau, and got at his ſecrets of the mill and legend on the edge by working under him. In 1652 the people of the mint complaining againſt Blondeau, as a forger, becauſe he had given patterns of the currency, without a warrant under the great ſeal, it is likely that he returned to France in a fright, for we hear no more of him after this.

ſhilling,

ſhilling, is the rareſt of all; inſomuch that not above half a dozen are thought to exiſt, whereof perhaps four are pattern pieces. In copper the pattern farthings of Oliver are by Simon.

In all theſe coins the mill is uſed, and their perfection evinces the merit of that invention; but they are ſo ſcarce that an opinion has been entertained that the money of Oliver never was in circulation. Yet many twenty-ſhilling pieces and ſhillings of Oliver are ſeen, ſo much worn as to have almoſt loſt all impreſſion; which confutes the remark of thoſe who aſſert that all Oliver's pieces are ſo finely preſerved, that it is evident they never were current caſh *. The ten-ſhilling piece, and the half-ſhilling, could never be in circulation: of crowns very few ever circulate, becauſe few are ſtruck, and even thoſe few are hoarded; and it is likely that not many of the half-crowns were iſſued. Indeed, the extreme beauty of the whole ſet, and the great plenty of the Commonwealth money, will excuſe all wonder at the preſervation of moſt of the pieces.

As, in this illuſtrious coinage, the mill firſt diſplayed its advantages in full ſplendor, and an

* There is, in my poſſeſſion, a forged ſhilling of Oliver, evidently intended for circulation, and not for the connoiſſeur; which affords a ſtrong proof of their abundant currency; one or two others have likewiſe come in my way.

article new to our money, and, it is ſuſpected, to that of any other kingdom, the marking a legend on the edge was introduced, it will not be improper to dwell a moment upon theſe points. The advantages of the mill over the former method are indeed ſo obvious, upon a bare compariſon of the products, that it is almoſt unneceſſary to mention that one of the greateſt of theſe advantages conſiſts in the firm and uniform force lent to the dye at once, ſo much ſuperior to the repeated exertions of the hammer. By this means an impreſſion, infinitely ſuperior, is given; and the moſt minute ſtrokes are procured from the dye, in all their delicacy. If the reader would ſee the difference between the mill and the hammer, in point of delicacy, let him compare the froſt-work in the ſhields of the Commonwealth money with that on the coins of Oliver.

It is believed that Simon firſt introduced the idea of marking the crown and half-crown with a legend on the edge, as an ornament and protection to the coin. Of this art the inventor is unknown; but the firſt piece, which is yet known to be an inſtance of it, is a medal of Ferdinand Duke of Florence, in 1603. We have ſeen that Briot gave the firſt ſpecimen of it in Great Britain upon his Scotiſh coronation medal, 1633; and Simon now introduced it into the larger coin, with great propriety, as it is both

both ornamental, and preſerves ſuch pieces from being clipped.

The method in which this was performed till 1685, when a better plan ſucceeded, tho given in the Encyclopedie, is yet conveyed in ſo ſhort a manner, that, I muſt confeſs, it is not intelligible to me; but the original deſcription, with what can be made of it, will be found below *. The proceſs, ſince 1685, is by means of a very ſimple, but not the leſs ingenious, machine, invented by M. Caſtaing, and then

* "Cette operation ſe faiſoit en mettant le flanc dans une virole "juſte, qu'il excedoit de hauteur; et en frappant deſſus pluſieurs "coups de balancier; la matiere s'etendoit, et reçevoit l'em-"preinte des lettres qui etoient gravées ſur la virole." Encycl. art. *Monnoye.* That is, literally tranſlated: "This operation "was performed by putting the piece, before it was ſtamped with "the dye, into a ferule of its ſize, which it however exceeded in "height; and in ſtriking it with repeated ſtrokes of the preſs or "mill, the metal extended itſelf, and received the impreſſion of "the letters which were engraved on the ferule." The difficulty lyes in there being no deſcription of this *virole*, or ferule: we are indeed referred to that article, of which all that is the leaſt like the matter runs thus: "VIROLE: petite bande de fer, d'argent, "ou d'autre metal, qui ſert et entoure le petit bout du manche "d'une cleſne, ſerpette, marteau, peſon, couteau, &c. qui ſert a "tenir la meche de l'alumele ferme dans le manche." "A *vi-*"*role* is a ſmall fillet of iron, ſilver, or other metal, which "cloſely ſurrounds the ſmall end of the handle of knives, ham-"mers, ſpindles, &c.: and which ſerves to hold the inſerted part "of the knife firm in its handle." This is nothing: but ſuch is the Encyclopedie, which, with its eternal references to other articles in conſequence of its horrible plan, and blunders thence ariſing, may be ſafely regarded, if conſidered as a whole, as a diſgrace, and not an ornament, to ſcience.

firſt introduced into the French mint; but ſince, it is believed, into all the mints in Europe; a deſcription of which, taken from the Encyclopedie, ſhall now be laid before the reader. This proceſs is indeed kept a ſevere ſecret at our mint, and the men employed ſworn not to reveal it; but as it is openly done at all other mints, and given in ſo well known a book as the Encyclopedie, and in the Engliſh Cyclopedias, there can be no harm in ſtating it here.

The machine for this purpoſe conſiſts of two plates of ſteel, each being in the oblong ſhape of a flat ruler, of about a line thick. Upon their edge is engraved the legend, half upon one plate, and half upon the other. One of theſe plates is motionleſs, and faſtened with ſcrews to a plate of copper, which is again ſecured to a very thick table.

Sometimes little plates which bear the legends are faſtened in the inſide of the above plates of ſteel, and at other times the legend is engraved upon the latter themſelves; but the former ſeems the beſt way, if the legend is often changed.

The other plate of ſteel is moveable, and is placed parallel to the fixed one, at a diſtance proper to admit the coin between them. The moveable plate ſlides upon the plate of copper, to which the other is faſtened, by means of a pini-

pinioned or indented iron wheel moved by a handle, the teeth of this wheel catching an indentation which is upon the upper face of the ſliding plate of ſteel, and ſo moving it along.

From the prints which accompany the deſcription, it appears that the ſmall plates, upon which the legend is moſt commonly engraved, are ſo cut upon the inſcribed edge, that, below the letters in each, and all along that ſide, runs a ſmall projection of metal, upon which the coin may roll without falling down between them, or touching the copper plate below. When the machine is therefore ready for the inſertion of the coin, the two plates with the legend on their edges are even at the ends, and the legend runs ſo that the firſt half of it being on the moveable one, for inſtance, the other half on the fixed plate ſtands exactly oppoſite to it.

Thus the piece before it is coined, being placed horizontally between the ſteel plates, is led on by the motion of that which is moveable, joined to the letters catching its edges, ſo that, when it has deſcribed a ſemicircle, both halves of the legend are upon it, and it is entirely marked. When it reaches the end of the legend, and of the ſteel plates, it falls off, and drops thro a hole in the table into any receptacle which is placed to receive it.

For this deſcription, which I hope is very clear, I am more indebted to the plates than to the account given in the Encyclopedie, which is a very brief, and of conſequence a very lame one. We are there told, that by the help of this machine one man may mark 20,000 coins in a day.

To return to the coins of Simon, that wonderful artiſt continued in his employment at the mint after the Reſtoration; but hammered money being again ſtruck after that event, his ſkill was leſs viſible in the coin, and was chiefly exerted in ſeveral fine medals, ſeals, &c. Yet, when the uſe of the mill was, in 1662, finally adopted, Simon found himſelf neglected by Charles II., who had brought over two Flemiſh artiſts called Roettiers with him, whom he employed in the coinage *. Simon, in the pride of emulation, produced that exquiſite crown piece, commonly called, by way of eminence, his Tryal Piece, which will ever be the wonder of the world. From the RELIEF implored of the king in the petition round the edge, it would ſeem that Simon's large family encumbered him much, for the ſalary was 50*l.* a year: and he had made conſiderable ſums by his works, for which he was paid beſides, ſo as to

* Others ſay, the Roettiers were called over in 1662 by the directors of the mint, as Simon's works proceeded too ſlowly. The firſt milled money of 1662 is by the Roettiers.

be

be the proprietor of a farm or two. However, even this wonderful piece of workmanſhip had no effect upon Charles, whoſe taſte and faculties were always beſotted with low pleaſures. Roettier continued in employment; and of Simon we know little more but that he died, in 1665, as was ſuppoſed, of the plague, but, according to others, after he retired into his native county. Suppoſing him twenty years of age when taken under Briot's care in 1633, he was only fifty-two when he died, leaving behind him the juſt reputation of being the firſt artiſt in this line whom the world had beheld, or could hope to behold. His works might indeed have been more perfect, had they more relief; but, for the want of this, his inimitable froſt-work atones, by deepening the ſhades, and thus giving the full effect of high relief. It might more juſtly be ſaid that, had he confined this froſt-work to the fleſh, for which its ſoftneſs finely adapts it, and given the hair and garments in another ſtyle, his works would have been perfection itſelf.

It has ever been the curſe of this country that, while it ſuperabounds in men calculated for all the arts and employments, yet, by a ſingular frenzy, foreigners are always ſure to obtain the preference. This muſt ſtrike every perſon in the competition of Simon, a ſuperlative native artiſt, with Roettier, a very middling

foreign one. But ſuch has ever been the caſe; tho in a country equal, as this is, to any in the world for every art, ſave painting, it is a ſhame to put foreign artiſts into thoſe ſituations, which ſuperior ſkill and excellence, with other grand conſiderations, entitle natives alone to fill. In a kingdom where the natives are not equal to the arts, as is the caſe in Ruſſia juſt now, foreigners ought to be employed; but, in any other, it is a tacit confeſſion, either of the ignorance of its artiſts, or of the contempt which the government entertains of its own ſubjects. The madneſs of this predilection for foreigners, who pick our pockets, and call us a liberal nation, cannot be better demonſtrated, than in the hiſtory of our coin. Simon and Croker are the only artiſts whoſe works have done honour to the Britiſh coinage; and they were both natives of England.

Till the reign of Queen Anne the coinage received no improvement, and made no progreſs. In that reign Mr. Croker was chief engraver at the mint, and to him we are indebted for many excellent medals, and pattern pieces, which rank his name next to that of Simon *. Of the

* It is a pity that the works of this great artiſt, with ſome account of him, are not given to the public in the ſame way with thoſe of Simon. Dyes of medals, &c. engraved by Croker, to the amount of 150, with ſeveral of the puncheons, are now in the poſſeſſion of Mr. Martin, of King Street, Covent Garden.

former

former the ſeries of Queen Anne's medals, a ſeries equal to the glorious actions which gave ſubject to them, conſtitute a grand ſpecimen: of the latter, the celebrated farthings are well known. The pattern farthings with peace in a chariot, PAX MISSA PER ORBEM, and thoſe with Britannia under a porch, are the fineſt and rareſt; the firſt would however be more perfect did not the traces of the car, injudiciouſly brought in next the eye, give the appearance of a flaw; whereas in ancient coins, and in the truth of nature, they are utterly inviſible in ſo diminutive a delineation.

The whole coinage of Queen Anne, and part of that of George I. which is of this artiſt, is entitled to praiſe. It afterwards continued in a tolerable condition till the commencement of the preſent reign, when it fell into the deplorable ſtate in which we now view it. In the firſt gold coinage of this reign, the face was quite a model, deſtitute of all feature and character: and another portrait has been given ſince 1770, or a year or two before or after, with ſuch groſs faults as to make our coinage a matter of laughter. For the head being moſt ſweetly and languiſhingly ſcrewed about to the left, ſo that a great part of it ſhould appear, yet, to our aſtoniſhment, no head is to be ſeen; ſo that the malicious joke of Foote might jump into any one's mouth. Inſtead of the due proportion of head

head and hair, we only perceive the face cut off from the head, and a few rude lines ſcratched where the junction muſt have been, evidently put there that ladies might not be ſhocked with the ſtudy of anatomy.

Our gold coin can only be rivalled by our copper. The firſt halfpence preſent ſuch a face as human creature never wore, jutting out ſomething in the likeneſs of a macaw. The latter ones are improved a little; and in this our copper coin has a preference over our gold *.

The ſtate of coinage in any kingdom is commonly a barometer of its power, always of the ſtate of its arts. Hence it is matter of national glory, that the coin be well executed; and the decline of the money is juſtly eſteemed a ſure ſymptom of the decline of the ſtate. Some grey-haired medalliſts, from this circumſtance, foretold the loſs of America, and all the calamities which, during this reign, have haſtened the decline of Britain. Jeſting apart, whatever may be the caſe with our glory, our coin may rank with that of the loweſt times of the Roman empire.

It is not therefore ſurprizing to hear that a noble Lord has projected a wonderful improve-

* The pattern ſhilling of 1778 exceeds all our coinage. It is perfection itſelf—in the *bathos* of art.

ment

ment upon our money, and has actually got pattern pieces ſtruck upon this new plan. The intent of this project is, that all our coin ſhall be in *cameo*, not *intaglio*; cut hollow, not in relief. Were it to take effect, what would be the *nummi bracteati*, or all the efforts of the politer Goths of antiquity, to our currency? May the noble Lord appear upon one of the firſt hollow coins, in all his glory!

But ſurely the whole plan of coinage is yet ſuſceptible of real and moſt important improvements. A far higher relief might be given to the impreſſion, ſo as to rival the ancient in this grand criterion of good coin*; and this relief might with eaſe be protected by a circle of equal height around the rim of the piece. This circle would not only ſerve to preſerve the coin, but might, in the whole coinage, bear a legend upon the edge; an operation ſo ſimple as to appear upon the tin halfpence, when they were in uſe. This circular legend, now uſed only upon the crown and half-crown, ought to adorn and protect every coin, from the five-guinea piece down to the farthing; for there cannot be ſo eaſy and ſo effectual a guard againſt forgery. The legends ought to be

* To give more relief to our coinage would take more time, and employ more artiſts; but what are a few hundred pounds to a nation when its perpetual glory is intereſted?

placed

placed within the circle, and that on the edge might extend over the whole ſurface, ſo as nothing could be taken from the coin without appearance. The copper coinage of 1717, and gold coinage of 1728, are ſomething in the general ſtyle of this propoſed, but not of ſufficient relief, and without the circular legends. Such as they are, however, theſe coinages ought to be recommended, as of the very beſt form which has ever yet appeared.

As to the obverſe, the decorating a modern prince with a crown of laurel, an ornament never now uſed, is truly childiſh; as is the Roman armour, and every circumſtance not belonging to real life. Want of genius is the only plea an artiſt can offer for the ſtupid practice of following models at the expence of nature.

On the reverſe, the poor preſentation of the arms of a country may be conſidered as a proof that Europe wants yet ſome centuries of eloping from barbariſm. Of all poſſible reverſes this muſt be allowed the moſt Gothic, and empty of all thought or deſign. Room for the higheſt elegance ought to be given upon the reverſes of coin, and objects of delight and inſtruction delineated.

The legends ought always to be in the language of the country where the coin is ſtruck; for the money is made for it, and not for foreign

reign nations; and every inhabitant ought to be enabled to read the legends of the coin, which is made for him, and every day paſſes thro his hands. It is ſurprizing that, when the ſcripture was given in Engliſh, the coin was not likewiſe tranſlated: but the night of ignorance drops at once; while it is with many a long and arduous ſtruggle that even the dawn of ſcience appears.

Suppoſing, for the ſake of a reverie, an alteration in the Britiſh coin upon theſe principles, the obverſe might thro-out, as at preſent, contain the king's portrait, but without armour, or laurel crown, till he wears them. Around would run the illuſtrious title, GEORGE III. KING OF GREAT BRITAIN AND IRELAND: the other titles, of which the initials cut ſo aukward a figure upon the reverſe of our gold and ſilver, might be left out of the coin without inconvenience.

But the reverſes, if hiſtorical events are not allowed, in imitation of the Roman, ſhould be varied, in every ſpecies, ſomething in this way. The guinea might preſent a figure of Liberty, as the moſt precious of our poſſeſſions, and worthy of the analogy of gold; the legend might be, THE GUARDIAN OF BRITAIN. On the half-guinea, ſuppoſe an image of Fortitude, THE GUARDIAN OF LIBERTY. The crown-piece might bear Liberty, Agriculture, and Com-

Commerce, UNITED TO BLESS: the half-crown, the king, a peer, and a commoner, emblematic of our happy conſtitution, with the legend, UNITED TO PROTECT. The ſhilling might be charged with a ſhip of war conveying a merchant veſſel, WEALTH AND POWER: the ſixpence with an oak in a ſtorm, STRONGER FROM THE TEMPEST. The halfpenny may remain as it is, with regard to the impreſſion, only doubling the ſize of the coin; the Britannia ſhould hold a trident in her right hand, and let the other recline upon the helm of a ſhip, inſtead of holding both aloft, with impertinent articles in each, a poſture very Gothic, and unknown to the ancients. What is the meaning of her long ſpear? What of her olive branch, with which ſhe ſits, like an old lady in a Gothic picture with a flower in her hand? The farthing, of the ſize of the preſent halfpenny, might preſent an huſbandman ſowing, with this legend, BY INDUSTRY SMALL THINGS GROW GREAT.

But any effectual improvement of our coinage muſt be left till GOD help us; together with the more important improvements of the police of London, of our waſte lands, and of parliamentary repreſentation.

SECTION

SECTION XXI.

Rarity of ſome ancient and modern Coins.

FROM different cauſes ſeveral coins, ancient and modern, are very ſeldom to be met with, and in conſequence bear high value; ſuch are called Rare Coins. This rarity is conſidered by medalliſts as having four or five degrees, beginning with ſuch coins as are neither rare nor common, and terminating at the ſuperlative degree of unique.

The rarity of ancient medallions, and of modern medals, need not be conſidered; for ſuch pieces are conſidered as neceſſarily rare, and a few exceptions do not injure the general rule.

It muſt occur that the prime cauſe of the rarity of coins bearing any particular impreſſion muſt be owing to the few that were ſtruck with that impreſſion, or their being called in, and iſſued from the mint in another form. The firſt is the caſe with the copper of Otho and gold of Peſcennius Niger, the latter with the coinage of Caligula; tho this laſt is not of ſingular rarity, which ſhews that even the power of the Roman ſenate could not annihilate an eſtabliſhed money, and that the firſt cauſe of rarity, ariſing from the ſmall quantity originally ſtruck, ought to be regarded as the principal.

In the ancient cities this rarity muſt have ariſen from the poverty, or ſmallneſs of the ſtate, and conſequent little uſe of the mint, and deficience of native currency. The ſcarceneſs of ancient regal and imperial coins owes its ſource, principally, to the ſhortneſs of the reign, and, in ſome caſes, to no mintage taking place during that reign, as money ſuperabounded before. From the laſt cauſe we all know how rare a ſhilling of our preſent king is; and may eaſily aſſimilate this caſe to the ancient. Shortneſs of reign indeed does not always operate; for the coins of Harold II, who reigned but a year, are very common, while thoſe of Richard I, who reigned ten years, are almoſt unique.

Some-

Sometimes coins, formerly eſteemed almoſt ſingular, will, in later times, loſe that rarity, and become much more common. This is owing to the high price given, which tempts many of the holders to bring them to market; but chiefly to hoards being found. The firſt was the caſe with the farthings of Queen Ann, ſome of which, formerly ſold at five guineas, would not now bring five ſhillings; the latter with the coins of Cnute, or Canute, king of England, which were very rare till a large hoard of them was diſcovered in the Orkneys. Owing to the ſame cauſe of parcels being diſcovered, very many coins, of all denominations, loſe their rarity; and perhaps, after the period of diſperſion of ſuch parcels, reſume it: and ſome common coins become rare from the very neglect of them.

The coins of Greek cities are all eſteemed much more common in copper than in ſilver, double the number exiſting in the firſt metal; thoſe of Greek princes the reverſe, with a few exceptions, the ſilver being ſuperior in number. Of the Grecian civic coins the ſilver are all rare, ſave thoſe of Dyrrachium, Maſſilia, Syracuſe, and a few others; the copper, as juſt ſaid, are rather common.

Of the Greek monarchic coins the tetradrachms of the Syrian kings, the Ptolemies, the princes of Bithynia and Macedon, except-

ing Alexander the Great, Lyſimachus, and Demetrius Poliorcetes, are all rare. Cappadocian kings are not found, unleſs of ſmall ſize, and are ſcarce. Of the kings of Numidia and Mauritania, Juba the father is common, the ſon is ſcarce, as is the nephew Ptolemy. The kings of Sicily, in large ſilver, are rare; as are thoſe of Parthia. The Judæan kings are very rare. The kings of Arabia and Commagene only occur in braſs, and are ſcarce; and likewiſe the kings of Boſphorus, who appear in *electrum*, and a few in braſs. Philoterus, king of Pergamus, and the kings of Pontus, ſave Mithridates the Great, are all rare *.

The gold coins of Philip of Macedon, Alexander the Great, and Lyſimachus, are common; the others very rare.

All ſilver tetradrachms of kings are accounted medallions, and bear high price. The ſmaller ſilver coins of Greek princes are ſome of them not uncommon; the ſcarceſt is the didrachm of Alexander the Great.

The Grecian monarchic money of copper may, in moſt inſtances, be conſidered as rare; that of Hiero II. of Sicily is, however, ſingularly common; as is that of ſeveral of the Ptolemies. I ſcruple not to aſcribe to Hiero II. all

* Chamillard, dans l'Appendix aux Epitres de l'Age de Pacatien.

the

the coins which medalliſts give to Hiero I. and in return to impute thoſe called of the latter to the former. For, as no other proofs ariſe on either ſide, it is much more reaſonable to ſuppoſe that the coin of Hiero II, who reigned near ſixty years, ſhould be common, than that of Hiero I, who reigned but ten years.

To paſs to the Roman coins, the conſular coins reſtored by Trajan are the rareſt of their claſs. To dwell on particular inſtances were endleſs; ſo it ſhall only be obſerved, in general, that the gold conſular coins are the moſt rare, and the ſilver the moſt common; excepting the coin of Brutus, with a cap of liberty between two daggers, EID. MART. which is ſcarce, and a few other inſtances.

Of the Roman imperial coins very little need be ſaid, as a particular eſtimate of their rarity will be found, at much length, in the Appendix. The reaſon of the ſcarcity of Otho in braſs, and his not occurring at all on coins ſtruck at Rome of that metal, is, that the ſenate, as has already been told in a former ſection, had the power of ſtriking the braſs money, and it had never declared for Otho, but waited to ſee the iſſue of the conteſt between him and Vitellius. The portrait of Otho, upon the braſs coins of Egypt and Antioch, is very bad; as are thoſe of almoſt all

the Greek imperial coins, in point of likeneſs. The only genuine buſt of Otho is upon his gold and ſilver money, which laſt, in particular, is very common *.

In mentioning the rarity of modern coins, I ſhall confine myſelf to thoſe of Great Britain and Ireland only; and indeed, as it is propoſed to give illuſtrations upon the Engliſh likewiſe, in the Appendix, little or nothing need be ſaid here. Only, as that account of the rarity of Engliſh coins, which is chiefly drawn from Mr. Snelling's Works, and Dr. Gifford's Poſtſcript to Folkes's Tables, will begin at William the Conqueror, it may be proper to ſay ſomething of preceding reigns. The heptarchic coins are moſtly rare, ſave the ſtycas, which are very common. Of kings of all England, the money of Alfred, bearing his buſt, is rather ſcarce; his other coin is common. The coins of Hardyknute are very ſcarce; and it was even denied that they exiſted, ſo as to be diſtinguiſhed from thoſe of Knute; but there are no leſs than

* Of the braſs coins of Otho the Greek and Egyptian are all of the middle or ſmall ſizes, and have various reverſes. Thoſe of Antioch have the legends in Latin, as moſt of the other imperial Antiochean coins, and never have any reverſe but the S C. in a wreath, ſave in one inſtance, or two, of the large braſs, where they have Greek inſcriptions. Latin coins of Otho in braſs, which have figures on the reverſe, are infallibly falſe.

three

three in the Muſeum *, upon all of which HARHKNVIE is quite legible.

Of kings after the Conqueſt, no Engliſh coins of John are found, but Iriſh only; and of Richard I. only two Engliſh coins are known. Leake made a ſtrange blunder in aſcribing coins of different kings, with two faces, and otherwiſe ſpoiled in the ſtamping, to this prince; in which, as uſual, he was followed by a miſſed number.

* The collection in the Muſeum having been often mentioned in this work, as being the moſt open to the public, it may be proper to give a very ſhort hint of its contents. The Greek and Roman coins in it are neither numerous nor valuable: the Britiſh are very good. But in modern coins, of this and other countries, it yields to few collections, and in modern medals to none. The medals of private perſons are particularly numerous and curious.

The principal part of the cabinet was Sir Hans Sloane's. The Britiſh and Engliſh coins, and a few others, were chiefly of Sir Robert Cotton's collection, and went with the Cotton Library. Since the inſtitution of the Muſeum, Lord Maynard left a number to this repoſitory; and Lord Exeter gave a large ſet of the *Contorniati*; but, ſo little does public ſpirit prevail, that no other additions worth mention have been made. The whole are now under the care of Mr. Planta, who has conſiderable knowledge of medals, and communicates it with the moſt obliging liberality.

It were ingratitude in me to mention this great inſtitution, without adding, that its ſeveral departments are happily filled by men whoſe talents, reſpectable characters, and zeal to oblige, reflect the greateſt honour upon ſcience.

In the Scotiſh ſeries Alexander II. is rather ſcarce; Alexander III. very common. Coins of John Baliol are rare; and I know not if any of Edward Baliol are found. The gold money of Scotland has always been ſcarce. An eſtimate of Scotiſh coins will likewiſe be found in the Appendix.

One or two of the Iriſh coins, which are rather rare, have already been mentioned in the relation of the coins of that country. Further hints as to the rarity of coins will be found in the laſt ſection, which treats of their prices; a ſubject neceſſarily connected with the other.

SECTION

SECTION XXII.

Counterfeit Medals, and the Arts of diſtinguiſhing them from the true.

THE gain upon forging imitations of ancient coins being ſo immenſe, it is no wonder that this ſpecies of impoſition has been much cultivated. Reſtricted by the laws of no country; and far from being conſidered as a crime, but, on the contrary, regarded as an exertion of maſterly ſkill in their profeſſion, by the moſt eminent modern artiſts, this kind of forgery, which aroſe at the beginning of the ſixteenth century, has ſpread, and continues to ſpread to an amazing degree.

It were unneceſſary here to mention ſeveral medals, of which the forgery is ſo apparent that

that he muſt be a novice indeed upon whom they impoſe. Such are thoſe of Priam, ΒΑΣΙΛΕΟΣ ΠΡΙΑΜΟΥ, with a view of Troy, ΤΡΟΙΑ, upon the reverſe; thoſe of Æneas, Cicero; and Cæſar, VENI, VIDI, VICI; with ſeveral others of the ſame ſtamp. Of this kind is that of the emperor Heraclius likewiſe, with Greek and Latin ſentences, repreſenting that prince ſtroking his beard; with a chariot on the reverſe. This laſt piece impoſed upon Scaliger and Lipſius, but would not now impoſe upon any one; ſo much has this ſcience improved.

It is from other artiſts, and other productions, that any danger of deceit ariſes. And there is no wonder that even the ſkilful are miſled by ſuch artiſts as have uſed this trade; for among them appear the names of Victor Gambello, Giovani del Cavino, called THE PADUAN, and his ſon; Aleſſandro Baſſiano, likewiſe of Padua; Benvenuto Cellini, Aleſſandro Greco, Leo Aretino, Jacobo da Trezzo, Federigo Bonzagna, and Giovani Jacopo, his brother*; Sebaſtiano Plumbo, Valerio de Vicenza, Gorlæus, a German, Carteron, of Holland, and others; all, or moſt of them, of the ſixteenth century; and Cavino, THE PADUAN, who is the moſt famous, of

* Thoſe preceding this mark are all mentioned by Vico, who wrote in 1548.

the

the beginning of it, if I am not miſtaken. The forgeries of Cavino are held in no little eſteem, being of wonderful execution. His, and thoſe of Carteron, are the moſt numerous; many of the other artiſts here mentioned not having forged above two or three coins. Later forgers were Dervieu of Florence, who confined himſelf to medallions; and Cogornier, who gave coins of the thirty tyrants in ſmall braſs.

The chief part of the forgeries of Greek medals, which have come to my knowledge, are of the firſt mentioned, and very groſs, kind; repreſenting perſons who could never appear upon coin, ſuch as Priam, Æneas, Plato, Alcibiades, Artemiſia, and others. The real Greek coins were very little known, or valued, till the works of Goltzius appeared, which were happily poſterior to the æra of the grand forgers. Why later forgers have ſeldom thought of counterfeiting them, cannot eaſily be accounted for, if it is not owing to the maſterly workmanſhip of the originals, which ſets all imitation at defiance. Forgeries, however, of moſt ancient coins may be met with, and of the Greek among the reſt.

It is in the Roman medals that this impoſition reigns to an amazing degree. But the reader muſt beware of looking upon all forgeries in the more precious metals as modern. On the contrary, many pieces are of ancient

forgers of the public money; and are often more eſteemed than the genuine coins, becauſe plated, or otherwiſe executed, in a way that no modern forgers could attain to; and of conſequence bearing intrinſic marks of antiquity. The ancients themſelves held coins ingeniouſly counterfeited in ſuch high eſteem, that Pliny informs us many true denarii were often given for one falſe one *.

Even of the Roman conſular coins not very many have ever been forged. The celebrated ſilver denarius of Brutus with the cap of liberty and two daggers, is the chief inſtance of a conſular coin of which a counterfeit is current. But it is eaſily rejected by this mark: in the true coin the cap of liberty is below the guard, or hilt, of the daggers; in the falſe the top of it riſes above that hilt.

It is in the grandeſt ſeries in the world, the imperial ſeries of Rome, that modern forgery has almoſt univerſal prevalence: and rules for diſcerning it ſhall preſently be laid down from the eſſay of M. Beauvais, the lateſt given on the ſubject †. It may be premiſed that the deception

* Falſi denarii ſpectatur exemplar; pluribuſque veris denariis adulterinus emitur. Plin. Hiſt Nat.

† La maniere de diſcerner les medailles antiques de celles qui ſont contrefaites, 4to, Paris, 1739. This diſſertation was afterwards added to the treatiſe on the Finances of the Romans, tranſlated into Engliſh: but the beſt edition, here followed, is at the

ception of forgery at firſt extended to the moſt eminent writers, for William du Choul, who wrote more than two hundred years ago, cauſed to be engraved in his treatiſe, On the religion of the ancient Romans, two medals of Agrippa; one of great braſs, on the reverſe of which is the Pantheon: and another of ſilver, with Neptune in his car drawn by two ſea-horſes, with this legend AEQVORIS HIC OMNIPOTENS. Both of theſe medals were undoubtedly falſe. Antony Le Pois, who lived at the ſame time, produces different medals of certain falſity; ſuch as a Scipio Africanus; the Aelian bridge on a reverſe of Hadrian; and a Peſcennius Niger of gold; then undiſcovered, tho ſince found, and to be ſeen in the French king's cabinet. Theſe inſtances muſt convince us that, almoſt as ſoon as a taſte for coins began to ſpread among the curious, the trade of impoſition aroſe.

Counterfeit medals fall into ſix claſſes; namely,

1. Medals known to be modern imitations of the ancient; but which being by maſters, ſuch as the Paduan, &c. have their value.

the end of Hiſtoire abregée des Empereurs, &c. par M. Beauvais, Paris, 1767, 3 tomes, 12mo. This eſſay is however very deficient, and a few of its defects are attempted to be ſupplied. Vico, whom Beauvais copies, but does not mention, is a far ſuperior writer on the point, tho not ſo general.

2. Medals caſt from theſe modern maſterly imitations.

3. Medals caſt in molds taken from the antique.

4. Ancient medals which are retouched, and the obverſes or reverſes altered.

5. Medals which are impreſſed with new devices, or which are ſoldered.

6. Counterfeit medals which have clefts, or which are plated.

In treating of theſe different impoſitions, I ſhall do little more than diveſt M. Beauvais's work on this ſubject of extraneous matter, and lay the eſſence of it before my reader in as few words as poſſible.

CLASS I. *Medals known to be modern Imitations, but which derive a Value from their maſterly Execution.*

Among theſe, as has already been obſerved, thoſe of the Paduan ſtand in the firſt rank for maſterly execution. They are ſo numerous, that a complete ſeries of imperial medals, of almoſt every metal and ſize, may be formed of them alone; nay, a numerous collection of medallions themſelves. In France, particularly, they ſo ſwarm, and ſo impoſe upon the unknowing, that far the greater part of the coins in

in country cabinets, upon being brought to Paris for ſale, are found to be of this ſtamp. A connoiſſeur however eaſily diſtinguiſhes them by theſe marks: 1. They are almoſt univerſally thinner than the ancient. 2. They are never worn nor damaged. 3. The letters are forked and modern. 4. They have either no varniſh, or it is falſe, which is eaſily diſcerned, for it is black, greaſy, and ſhining *, beſides being very tender when touched with a needle or burin; while the ancient has none of theſe qualities, and is hard as the coin itſelf. 5. The ſides are filed, which is diſcoverable by the leaſt attention; or they are too much ſmoothed by art, or bear marks of a ſmall hammer. 6. They are always very circular, which the ancient are not, eſpecially after Trajan †.

All

* Sometimes a light green coaty-like varniſh is given, ſpotted with a kind of iron marks. It is made of ſulphur, verdigreaſe, and vinegar; and is often diſtinguiſhed, among other marks, by hair ſtrokes of the bruſh with which it was laid on. Vico is learned upon falſe ruſts, lib. I. c. 22.

† Tho M. Beauvais gives theſe ſix marks here, yet ſome of them more properly refer to the two following claſſes: a few obſervations ſhall therefore be added. 1. The coins and medallions of the Paduan are ſeldom thinner than the ancient, but thoſe of inferior forgers are almoſt always. 2. The Paduan forgeries very ſeldom appear as worn, or damaged, but the others very frequently, eſpecially in the reverſe, and legend of the reverſe, which ſometimes, as in many forged Othos, appear as half conſumed by time. 3. The letters in coins caſt in molds taken from the antique have the very rudeneſs of antiquity. 4.

Falſe

All medallions from Julius Cæſar to Hadrian are much to be ſuſpected of this fabrication; thoſe of the firſt fourteen emperors, when true, being of vaſt value, and only to be found in princely cabinets.

Hence it may be obſerved, once for all, that the letters of the legend form the very ſureſt teſt of medals, thoſe of modern medals being always modern, while the ancient have many rude peculiarities, ſuch as the M always in this form ᴍ, and not with ſtraight ſtrokes; which, with many other little differences, conſtitutes an infallible diſtinction *.

Falſe varniſh is either light green or black, and ſhines too much or too little. 5. The ſides of forged coins are often quite ſmooth, and undiſcernable from the ancient; to ſmooth them indeed requires little or no art. 6. Counterfeit medals are very often of as irregular a form as the real; tho thoſe of the Paduan are generally circular: falſe coins have often little ſections cut off, and other perfect imitations of the ancient. One great diſtinction of caſt coins is, that the letters do not go ſharp down to the field of the medal, but appear as melting into it; ſo that they have no fixed outline, and one cannot ſee to their bottom, ſo to ſpeak. Add to this, that the minute angles of the letters and drapery, &c. of the figures are commonly filled up in caſt coins, and have not the ſharpneſs of the genuine; and where the figures and letters are faint the coin is greatly to be ſuſpected.

* The letters form the grand criterion of medals, the modern being uniform, the ancient very rude. Cellini, in his two treatiſes *Del Oroficeria*, and *Della Scultura*, Fior. 1568, obſerves this to be owing to the ancients engraving all their matrices with the graver or burin: whereas the forgers ſtrike theirs with a punch.

CLASS

CLASS II. *Medals caſt from the modern by Forgers, who, wanting genius to engrave dyes, are content to mould them from the* Paduan *and other Maſters.*

Theſe are ſometimes more difficult to diſcern than the former, becauſe that, in caſting them, they give them what thickneſs they pleaſe; and, filling with maſtic the little cavities which the ſand leaves, they retouch the letters with a graving tool, and maſque the impoſition with varniſh. However, moſt of the inſtructions given for the firſt claſs likewiſe avail in this, with another diſtinction, which is, that coins of this claſs are always much lighter than true medals of their ſize, becauſe fire rarefies the melted metal, while that which is ſtruck is condenſed, and becomes of conſequence more weighty.

Thoſe which are caſt in gold or ſilver, either in this way or from the antique, betray themſelves, as theſe metals admit no varniſhed imitation of ruſt.

The marks of the file on the margin of theſe form a ſure badge of falſity, as in the firſt claſs: but it muſt be obſerved, that theſe marks, in gold or in ſilver coins, by no means declare them modern, when they conſtitute the ſole ſuſpicion; for the ancient Romans often

filed coins in theſe metals, that they might be enchaſed in rings, around vaſes, or the like; as we ſometimes have quarter-guineas, &c. inſerted in the bottom of punch-ladles.

It is a common trick, in this claſs of counterfeits eſpecially, to cover a falſe coin with wax, then pricking it on the margin, to drop aqua fortis into the holes. This deſtroys the ſides of a coin more effectually than if it had been eaten into by time. The amateur muſt be upon his guard againſt this fraud, which is not eaſily diſtinguiſhable, and bear it in mind, that a medal eaten into on the ſides may yet be modern, and a filed medal of gold or ſilver may, notwithſtanding this ſuſpicious appearance, boaſt indubitable antiquity.

Class III. *Medals caſt in Moulds from the Antique.*

The ſame diſtinctions which ſerve in the former claſſes are likewiſe to be uſed in this.

M. Beauvais informs us, that ſkilful workmen in this way, when about to forge coins of gold or ſilver, are ſometimes ſo careful, that the quality of their metal ſhall not betray them, that they will melt a common medal of the very emperor whom they mean to counterfeit, in order to give it the new device of a rare one of

of the ſame prince. This has been done in the ſilver Septimius Severus, with the reverſe of a triumphal arch, for which a common coin of the ſame prince has been melted; and in other inſtances *.

CLASS IV. *Ancient Medals retouched and altered.*

This is the ſpecies of deception which is the moſt apt to impoſe even on the ſkilful; and one muſt know a good deal of medals not to be the dupe of it. The art exerted in this claſs is aſtoniſhing; and a connoiſſeur is apt the leſs to ſuſpect it, as the coins themſelves are in fact ancient. The acute minds of the Italian artiſts exerted themſelves in this way, when the other kinds of forgeries became common and known. With graving tools they alter the portraits, the reverſes, the inſcriptions themſelves, in a ſurpriſing manner. Of a Claudius, ſtruck at Antioch, they make an Otho: of a Fauſtina, a Titiana: of a Julia Severi, a Didia Clara: of a Macrinus, a Peſcennius: of an Orbiana, an Annia Fauſtina: of a Mamæa, a Tranquillina:

* Putting medals in the fire, or upon hot iron, to cleanſe them, gives them an appearance of being caſt; for ſome ſpots of the metal, being ſofter than the reſt, will run, which makes this one of the worſt plans of cleanſing medals.

of a Philip, an Emilian. Give them a Marcus Aurelius, he ſtarts up a Pertinax, by thickening the beard a little, and enlarging the noſe. In ſhort, wherever there is the leaſt reſemblance in perſons, reverſes, or legends, an artiſt of this claſs can, from a trivial medal, generate a moſt ſcarce and valuable one.

This fraud is diſtinguiſhable by the falſe varniſh which ſometimes maſks it; but, above all, by the letters of the legend, which are always altered. Tho this is ſometimes done with an artifice almoſt miraculous, yet moſt commonly the characters ſtraggle, are diſunited, and not in a line.

Medals of this claſs are often met with of which the obverſe has not been touched, but the reverſe made hollow, then filled with maſtic of the colour of the coin, which is engraved with ſuch device and legend as the artiſt knew was uncommon, and would bear a great price.

Others are only retouched in ſome minute particulars, which however very much diminiſh the value of the coin.

Againſt all theſe arts ſevere ſcrutiny muſt be uſed by the purchaſer upon the medal itſelf; and the inveſtigation and opinion of eminent antiquaries had upon its being altered, or genuine as it iſſued from the mint.

CLASS V. *Medals impreſſed with new Devices, or ſoldered.*

The firſt article of this claſs concerns thoſe medals of which the real reverſes have been totally filed off, and new ones impreſſed by dint of a dye and the hammer. This is done by putting the face or obverſe, whichever is not touched, upon different folds of paſteboard, and then applying the dye, and impreſſing it with ſtrokes of an hammer.

Moſt of ſuch coins of themſelves betray their falſity; the devices and inſcriptions being ſuch as are known not to exiſt upon real medals. Such as the Pons Ælius on the reverſe of Hadrian; the Expeditio Judaica of the ſame emperor; and the like.

Beſides this, another infallible token is the difference, more or leſs, in the fabrication of the face and of the new reverſe. This an eye of any ſkill will always diſcern at firſt glance.

Soldered medals are thoſe which conſiſt of two halves belonging to different medals that are ſawed thro, and then joined with ſolder. This deceit is common in ſilver and in braſs. They will take an Antoninus, for example, and ſaw off the reverſe, then ſolder to the obverſe a Fauſtina which they have treated in like

manner. This makes a medal which will, from an unknowing purchaſer, bring an hundred times the price of the two coins which compoſe it. When the deceit is uſed in braſs coins, they take care that the two medals be of one hue; tho indeed ſome pretenders in this way ſometimes ſolder copper and braſs together, which at once reveals the diſguiſe.

Medals which have a portrait on each ſide, and which are always valuable, are the moſt liable to ſuſpicion of this fraud.

To a very nice eye the minute ring of the ſolder is always viſible; and upon inſerting a graver the fabrication falls in halves.

Reverſes are likewiſe often treated in this way, by being ſoldered to faces not originally connected with them. Pere Jobert tells us of a Domitian, with the Amphitheatre, a reverſe of Titus, thus glewed to it: and many others of the like kind ariſe to this day *.

It may be worth while to obſerve here, that many reverſes in coins of the lower empire are ſo unconnected with their obverſes, that they inſpire a miſtaken ſuſpicion of this forgery. Theſe occur eſpecially after the days of Gal-

* The temple of Janus, upon Nero's medals, gives inſtance of another art: that of the middle braſs being ſometimes taken off, and inſerted into a cavity made in the reverſe of a large braſs coin of that prince.

lienus, when numerous uſurpers walked over the tragic ſcene of empire ſo faſt that it was difficult to catch their features. The coiners had ſcarcely time to engrave a portrait of the emperor, much leſs to make his medal an appropriated monument of adulation. Hence PACATOR ORBIS on a reverſe of Marius, who reigned only three days: and innumerable others, which are owing to the coiners ſtamping the medals of theſe fugitive ſovereigns with reverſes which they had ready fabricated for ſome preceding monarch whoſe reign was at leaſt of ſufficient duration to afford time for engraving a reverſe.

CLASS VI. *Counterfeit Medals which have Clefts, or which are plated.*

Many true medals are ſplit on the ſides, owing to the ancient method of ſtriking them with repeated ſtrokes of a hammer. As theſe clefts were regarded as infallible marks of antiquity, thoſe artiſts who wiſh to impoſe on the collector of medals in every ſhape readily ſet themſelves to imitate them. This they did by filing an inciſion upon the margin of the coin as much reſembling the caſual clefts as poſſible.

But this flaw is eaſily diſtinguiſhable from the caſual by its being wide at the extremity, and going ſtraight in, ending at once in a point, and not with thoſe almoſt imperceptible filaments which terminate the genuine. Add to this, that the two ſides of an antique cleft correſpond to each other by mutual chinks and protuberances, which are inimitable by the file, ſo that the diſtinction is by no means a taſk of difficulty. If the filaments of the real clefts are attempied to be imitated, a ſmall needle will eaſily decide of their depth and reality.

Such medals as are *plated*, and in fact forged in ancient times, were believed to be incapable of modern imitation, and very much truſted to till of late years, when ſome ingenious rogues thought of piercing falſe medals of ſilver with a red-hot needle, which gave a blackneſs to the inſide of the coin, and made it appear plated to an injudicious eye. This fraud is eaſily diſtinguiſhed by ſcraping the ſide of the medal.

This ſection ſhall be concluded, after obſerving, that thoſe rules laid down by M. Beauvais, tho very proper, will yet be of little ſervice without a real and practical knowledge of coins. This is only to be acquired by ſeeing a great number, and comparing the forged with the genuine. It cannot therefore be too much

much recommended to the young connoiſſeur, who wiſhes to acquire knowledge in this way, to viſit all the ſales and cabinets he can, and to look upon all ancient medals with a very microſcopic eye. By theſe means only is to be acquired that ready knowledge which enables, at firſt glance, to pronounce upon a forgery, however ingenious. Nor let the ſcience of medals be from this concluded to be uncertain, for no knowledge is more certain and immediate when it is properly ſtudied by examination of the real objects. A man who buys coins, truſting merely to his theoretic peruſal of medallic books, will find himſelf woefully miſtaken. He ought to ſtudy coins firſt, where only they can be ſtudied, in themſelves. Nor can it be matter of wonder, or implication of caprice, that a medalliſt of ſkill ſhould, at one perception, pronounce upon the veracity or falſhood of a medal; for the powers of the human eye, employed in certain lines of ſcience, are amazing. Hence a ſtudent can diſtinguiſh a book among a thouſand ſimilar, and quite alike to every other eye: hence a ſhepherd can diſcern and characterize every ram and ewe of his flock, tho they ſtrike every body elſe as uniformity itſelf: hence a ſailor can know of what country a veſſel is at an immenſe diſtance: hence any one knows his friend, tho in a croud

a croud at the further end of a ſtreet, where any marks of him were unattainable to an indifferent ſpectator: hence the medalliſt can in an inſtant ſay, "this is a falſe coin, and this a true," tho to other people no diſtinction be perceivable.

SECTION

SECTION XXIII.

Directions for forming Cabinets.

CABINETS of medals may be divided into three diſtinct ſizes: I. The large and complete cabinet; containing, or meant to contain, every iſſue of the mint, in every age, and of every country. This, it may eaſily be ſeen, requires a vaſt expence, and few but kings ought to attempt it. The King of France has the moſt opulent cabinet of this kind in exiſtence, and which is calculated to have coſt, ſince its inſtitution till now, when arrived at a point of perfection which it can but little exceed, near 100,000*l.* ſterling. That of Dr. Hunter is perhaps one of the beſt private cabinets ever formed in this ſtyle, and is thought to

to have coſt about 15,000*l.*—II. The ſmaller cabinet; the collector of which, confining himſelf to the forming of five or ſix ſequences, as of middle and ſmall Roman braſs only, of Engliſh pennies, or of groats, or any other particular ſerieſes, conſiders other medals as out of his line of collecting, tho he may purchaſe a few deſolate ones, or belonging to other ſets, to give variety to his ſelection. Such a cabinet may infer an expence of from 200*l.* or 300*l.* to 1000*l.*—III. The leaſt cabinet, or caſket of medals, which may include all little collections of coins, from a hundred to a thouſand or two. In this not above a ſequence or two can well be formed; but the *amateur* pleaſes his fancy by the miſcellaneous inſertion of any article which curioſity, or other motives, may incline him to procure. The expence, of conſequence, depends entirely upon the pleaſure of the proprietor.

To begin with the large and complete cabinet, it is to be obſerved that, in the grand diviſion of ancient coins, as diſtinct from the modern, the Greek medals, of every denomination, can never be arranged by the metals, or ſizes, like the Roman; for no ſeries of any one metal, or ſize, can be found of this claſs in the moſt opulent cabinet. For this reaſon the civic coins, of all metals and ſizes, are digeſted in alphabetical order, and the monarchic in chro-

chronological. The ſame rule is to be obſerved in the Roman conſular medals, which are arranged in alphabetical ſeries of the families, like thoſe of the Greek cities. Indeed, of all ancient coins, the Roman imperial ſeries is the only one admitting of being digeſted in ſizes and metals. And even from it muſt be excepted the *quinarii*, or very ſmalleſt coins; which are ſo ſcarce that the only ſequence of this kind in the world is that belonging to the King of Spain, which was formed by a moſt ſkilful French medalliſt, and conſiſts of all the metals.

Having premiſed theſe obſervations, the proper diviſions of a grand and complete cabinet ſhall next be ſtated; which, in the part allotted to ancient coins, may run thus:

I. The coins of cities and of free ſtates, in alphabetical order.

II. Kings in chronological ſeries, both as to foundation of empire and ſeniority of reign.

III. Heroes, heroines, and founders of empires, and of cities.

IV. Other illuſtrious men and women.

V. Roman *aſes*.

VI. Coins of families, commonly called Conſular.

VII. Imperial medallions.

VIII. Imperial gold.

IX. Imperial *quinarii*, of all metals.

X. Im-

X. Imperial ſilver.

XI. Imperial firſt braſs.

XII. Second braſs.

XIII. Third braſs.

XIV. Colonial coins, which are all of braſs.

XV. Greek cities under the emperors, of all metals and ſizes. In a ſmaller cabinet they may be put with the Roman, according to their metal and ſize.

XVI. Egyptian coins ſtruck under the Roman emperors, of all metals and ſizes. They are moſtly of a baſe metal, called by the French writers *potin*, being a kind of pot-metal, or brittle braſs *.

XVII. *Contorniati*, or ticket-medals.

XVIII. Coins of Gothic princes, &c. inſcribed with Roman characters.

XIX. Coins of Southern nations, uſing unknown alphabets; as the Perſian, Punic, Etruſcan, Spaniſh.

XX. Coins of Northern nations, uſing unknown characters; as the Runic and German.

In the Modern Part no ſeries can be formed of copper that will go back above two centu-

* It is compoſed of copper, lead, and tin, with ſometimes a fifth, and oftener a tenth, or twelfth part ſilver, to make it brittle; for, according to my information, without ſilver it would not be brittle at all. The Egyptian coins are caſt in molds, and are very thick: perhaps this metal was uſed becauſe beſt for caſting. It is worth about 6*d*. a pound weight.

ries;

ries; but ſequences of gold and of ſilver may be arranged of all the different empires, kingdoms, and ſtates, ſo far as their ſeveral coinages will allow. Thoſe of England and France will be the moſt perfect. Modern ſilver is commonly arranged in three ſequences: the dollar-ſize, the ſhilling-ſize, and the groat-ſize. The medals of each modern country ought of courſe to be ſeparated, tho it is beſt to arrange each ſet in chronological order, let their ſize or metal be what they will. It may be remarked here that our modern medals, of the ſize of a tea-ſaucer, are only ſo many monuments of Gothiciſm. The ancient medallions are almoſt univerſally but little larger than our crown-piece, tho three or four of them may extend to two inches diameter, but very many modern medals to four inches and more. A large medal always declares an ignorant prince, or an ignorant artiſt. Into the ſize of a crown-piece the ancients threw more miracles in this way than will ever appear on theſe monſtrous productions; but, as Zeuxis ſaid to his ſcholar, who had daubed a paltry deſign with florid colours, "If thou haſt not made it beautiful, thou haſt "made it rich," ſo it may be ſaid to thoſe enormous artiſts, with this addition, that a pair of ſcales give the moſt juſt eſtimate of their works.

The formation of a cabinet of the Second Claſs next demands our attention. The direc-

tions

tions for the former will likewiſe apply to this, ſo far as it is meant to go. But as the Smaller Cabinet only includes a few complete ſequences, either of ancient or modern coins, ſome more particular inſtructions may be given. If, for inſtance, the collector means to form a ſeries of the Roman large braſs, he will find the coins of four or five emperors ſo ſcarce as not to be attainable in that ſeries, even at any price. He muſt of neceſſity ſupply their places with the middle braſs, as is allowed with regard to Otho even in the beſt cabinets, there not being above three coins of that emperor, in large braſs, known in the world; whereas, of the middle braſs, two or three hundred may exiſt. If this is allowed in one inſtance, why not in others? Why may not Tiberius, or Pertinax, appear in the middle braſs, as well as Otho? I confeſs I can ſee no reaſon for the collector putting himſelf to a needleſs expence, which might be laid out in articles of more importance to his cabinet, merely that a ſeries may receive a finical completion, which is of no neceſſity but in the eyes of viſionaries. This will appear the more juſt when we conſider that it is not by the ſize of the coin only that [illegible] antiquaries, even the moſt rigid in the ſuperſtition of their fantaſtic ſcience, decide whether it belongs to the firſt or ſecond braſs, but by that of the head which it bears. The concluſion to be drawn from

theſe arguments is, that, in cabinets of the ſecond claſs, the collector may mingle the middle with the large braſs, as he thinks proper: and in like manner the ſmall with the middle; tho it will not be ſo well to unite ſuch diſproportionate ſizes as the large and the ſmall. In the ſmall ſequence, however, there can be no harm in his mixing gold, ſilver, and braſs, as chance or curioſity may lead him to purchaſe any of theſe metals. And tho your ſtarched bigotted medalliſt may ſneer, becauſe ſuch a ſequence would controvert his formal and narrow way of thinking, common ſenſe will authoriſe us to laugh at the pedant in our turn, and to pronounce ſuch a ſeries more various, rich, and intereſting, than if the collector had only arranged one metal, and rejected a curious article becauſe he did not collect gold or ſilver.

Pedantry, in moſt ſciences, is now held in juſt contempt, but it yet reigns in the medallic line in a ſupreme degree. Nor is this ſurprizing, when it is conſidered that the pedants themſelves are the givers of their own filly laws; for, excepting perhaps half a dozen inſtances, books upon this ſubject have only been written by men loſt in the pedantry of numiſmatic erudition.

In like manner, if, in the Modern Part of the Smaller Cabinet, any coin of a ſeries is of high price, or of bad impreſſion, there can be no impropriety in putting another of the ſame reign,

which is cheaper, or better executed, tho of a different denomination, and a little larger ſize. In ſhort, the collector has no rules, but in the Greek cities and Roman families to obſerve alphabetical order, and chronology in every thing elſe.

To aſſiſt a ſelection of a caſket of medals no directions can be given, fancy being the only law. The arrangement may, however, be managed by the obſervations already made upon the two higher deſcriptions.

SECTION

SECTION XXIV.

Preſent Prices of Medals.

THE current value of coins is ſubject to a few fluctuations, ariſing from the taſte for medals being more, or leſs, prevalent at particular periods, and other cauſes. Yet, upon the whole, the preſent prices have taken place for a century or more, except in ſome inſtances; and may therefore be conſidered as permanent. They are certainly high enough in general; and, if any alteration takes place, it may ſafely be imagined that it will be in favor of the collector.

The gold coins of Greek cities are moſtly very ſmall; and not above a dozen ſtates have yet been found in gold: of which only Carthage, Cyrene, and Syracuſe, are rather common, and worth but double their intrinſic value. The other gold civic coins are worth from 5*l.* to 30*l.* The king, who has about 400 gold coins, lately procured two χρυσοι of Athens before unknown, for that in the Muſeum is ſuſpected: of theſe the queen got one for Dr. Hunter, and they are

the only two gold coins of Athens known to exiſt. Dr. Hunter's, if ſold, might bring the very higheſt price a coin can bear.

The ſilver coins of Greek cities are many of them extremely ſcarce. The common ones are priced according to their ſize, for the largeſt are always the rareſt. Thoſe of Syracuſe, Dyrrachium, Maſſilia, Athens, and a few other ſtates are common: drachms, and leſſer ſizes, may bring 5*s.* each: didrachms, and tridrachms, from 5*s.* to 10*s.* according to beauty and preſervation. The tetradrachms, which are always moſt valued, may, when of cities whoſe coins are common, bring from 7*s.* 6*d.* to 1*l.* 1*s.* To value the rare civic coins of ſilver would be impoſſible. Ten guineas have been given for one: and competition might triple that value *.

Of the copper civic medals of Greece many are common. They are almoſt all of thoſe ſizes which are called ſmall braſs in the Roman ſeries: the middle ſize is ſcarce. The largeſt, prior to the Roman emperors, is of extreme ſcarcity. The *obolus*, arranged with copper in a former ſection, belongs to the

* If any man of common ſenſe and honeſty were to take up the trade of ſelling coins in London, he would make a fortune in a ſhort time. This profitable buſineſs is now in the hands of one or two dealers, who ruin their own intereſt by making an elegant ſtudy a trade of knavery and impoſition. If they buy 300 coins for 10*s.* they will aſk 3*s.* for one of the worſt of them! nay, ſell forged coins as true to the ignorant! The ſimpletons complain of want of buſineſs. A knave is always a fool.

Greek

Greek imperial coins, with its half, or the hemiobolium; for had they been current coins of ancient Greece in copper, as many of them muſt have reached us as of the Roman large braſs; whereas not above one or two ſolitary ones will appear in a large ſeries, and they of the Roman imperial times. We muſt conclude from this that the obolus, or ſixth of a drachm, and the hemiobolium, or its twelfth, were always, in the better days of Greece, coined in ſilver; but, about the commencement of the Roman imperial times, were coined in copper, from the deficience of currency, ariſing from the tributes impoſed by the victors, and increaſe of the value of ſilver, as has been the caſe in modern times. There can be little ſcruple then in putting down the ſilver coins, now weighing about the ſixth of a drachm, or 10½ grains, as oboli, and thoſe about the twelfth, or 5½ grains, as hemiobolia. The weight is, however, often diminiſhed by time, or indeed at the very coinage, for many drachms under common weight were iſſued by different ſtates, at different times. That there is not a vaſt multitude extant of theſe ſilver oboli, and hemiobolia, cannot be wondered at, when their extreme ſmallneſs is conſidered; for to the ſame reaſon it is owing that ſo few of the ſilver halfpence and farthings of our ancient kings are met with, tho certainly more current than their

pennies, and nearly as common as their preſent ſubſtitutes of copper. The analogy of the modern coinages of Europe likewiſe contributes very much to confirm this opinion, ſilver gradually increaſing in value till the minute coinages can only appear in copper *.

The Greek cities in large braſs are very rare, but bear no correſponding value, they and the

* Perhaps the only oboli which occur in braſs, previous to the time of Auguſtus, are thoſe of the later Ptolemies, with a head of Jupiter on one ſide, and an eagle on the other, ΒΑΣΙΛΕΟΣ ΠΤΟΛΕΜΕΙΟΥ. Hemiobolia, nay, double and triple oboli, occur of this deſcription. Some medalliſts call them weights, others medallions. Upon the moſt diligent ſcrutiny of the whole ancient writers who have made the leaſt mention of the obolus, every one will be convinced that it, and its half, or the hemiobolium, were of ſilver, and not of copper, till the Roman empire prevailed over Greece. Hear Celſus, whoſe proof is poſitive: "Unius deinde denarii pondus dividi a me in ſex partes; "id eſt, ſex ſextulas; ut idem in ſextula denarii habeam, quod "Græci habent in eo quem ὀβολον appellant." This ſhews the obolus to have been a ſixth of the drachm in weight likewiſe, as in value, conſequently not of braſs, but ſilver; for a braſs obolus would have weighed ten denarii, or drachms. Indeed, the very name, *chalcos*, equivalent to the Roman *æs*, or *as*, ſhews that this was at firſt the higheſt braſs coin, and called *the piece of braſs*, by way of eminence. We muſt, however, beware of confounding the *obolus* of ancient Greece with the *obolus obæratus* of Plautus, or the *date obolum Beliſario* of the lower empire; in which, and like inſtances, the *obolus æreus* is uſed to imply a piece of braſs not larger than the ſilver obolus; as the *denarius æreus* was, in Aurelian's reign, a common term for ſmall braſs coins, of the ſize of the ſilver denarius. So late as the fourteenth century Henry Knyton uſes the term *obolus* for a *halfpenny*, telling us, that in 1344 firſt appeared the noble, the *obolus*, or halfpenny, and the farthing of gold.

middle

middle braſs claſſing together, at about 2*s.* a piece. The Grecian civic coins in ſmall braſs are very common of ſeveral ſtates, bringing from 3*d.* to 1*s.* 6*d*, according to their preſervation. Very many cities, however, of which not above one or two coins are known, and thoſe of braſs, bring higher prices.

It may be obſerved, in general, upon the coins of the Greek cities, that the want of a few cities is not thought to injure a ſeries, as indeed new names are diſcovered every dozen years, ſo that no ſequence can be perfect. To this it is owing, that the rarity of the Grecian civic coins is not much attended to.

The gold coins of the Greek princes likewiſe admit the half and quarter drachm, with thoſe of the cities. The didrachms are, however, the moſt common in this metal; and moſt denominations of no rarity in the coinage of Philip of Macedon, Alexander the Great, and Lyſimachus, bearing, in conſequence, but from 5*s.* to 10*s.* above the intrinſic value. But the other princes are rare, and bring from 3*l.* to 30*l.* a piece.

Of the ſilver monarchic money, with Grecian legends, the tetradrachms, which are the deareſt, ſell from 5*s.* to 50*s*, nay perhaps a few very rare from 3*l.* to 30*l.* The drachms may bring half theſe prices; the other denominations in proportion.

The copper coins of the Greek kings are, in moſt inſtances, ſcarcer than the ſilver; and, like thoſe of the cities, are almoſt all of the ſize called ſmall braſs. They ought to bring a high price; but the metal, and ſimilarity to the copper civic coins, which are common, keep their actual purchaſe very moderate, if the ſeller is not well inſtructed, and the buyer able and willing to pay the price of rarity.

The Greek coins ſtruck under the Roman empire will all be ſtated in the particular eſtimate of imperial coins, to be found in the Appendix; which likewiſe leaves me but very few illuſtrations to add upon the prices of Roman medals. A few claſſes, however, muſt be noticed, which do not fall into that plan.

Ancient Roman *aſes*, with their diviſions, ignorantly enough termed weights *, bring from 2*s.* to 5*s*, according to the ſingularity of their devices.

Conſular

* The appellation of weights given to the largeſt Roman coins ariſes from ſtrange ignorance. Roman weights are ſeen in lead, and ſometimes in braſs; but they have only the knobs, marking their proportion to the pound weight, upon one ſide, with little *fleurettes* around, but without the ſmalleſt ſhadow of buſts or legends, much leſs of reverſes, the other ſide being ſmooth and bare, that it may reſt in the ſcale. Who ever heard of weights iſſued from a mint, or globular, as the more ancient *aſes* are? The abſurdity is yet greater with regard to the large Greek braſs, of one or two of the Ptolemies, kings of Egypt, ſome of which are of a ſize

Conſular gold coins are worth from 1*l.* to 5*l.* The Pompey, with his ſons, 21*l.* and the two Bruti, 25*l.* The ſilver rate univerſally from 1*s.* to 2*s.* 6*d*, ſave that with the cap of liberty and daggers, EID. MART. and a few others, which, if genuine, may bear from 10*s.* to 1*l.* The conſular copper is rarer than the ſilver, but may be put at an equal price. The conſular ſilver coins, which were reſtored by Trajan, bear 5*l.* a piece.

Upon the Roman imperial coins it muſt be obſerved, in general, that a few of many princes, whoſe medals are numerous, may yet be rendered very precious from uncommon reverſes. Thus a ſilver piece of Auguſtus, with ſuch enhancement, will bring from 4*s.* 6*d.* to 1*l.* 11*s.* 6*d.*; while his common coins in that metal are not worth above 1*s.* each; nay, that with the legend C. MARIVS TROGVS bears 3*l.* 3*s.* In like manner common gold coins of Trajan are not worth above 1*l.*; while thoſe with *Baſilica Ulpii*; *Forum Trajani*; *Divi Nerva et Trajanus, Pater*; *Divi Nerva et Plotina Aug.*; *Pro-*

ſize equal to the Roman aſes. Medalliſts do not ſeem to reflect that the Greek obolus was equal in value, as Polybius tells us, to near two *aſes*; and if ſtruck in braſs, even in the lateſt periods, muſt weigh about two ounces, and if in elder periods a pound, or a pound and a half. In ſhort, wherever a piece of ancient metal is ſtamped on both ſides with buſts or figures, it may be laid down as a certain rule that it is a coin; but when marks of proportion of weight appear, with ſlight ornaments, upon one ſide only, in that caſe, and that alone, it is to be regarded as a weight.

fectio Aug.; *Regna Aſſignata*; *Rex Parthus*, and others, fetch from 3*l.* to 6*l.* *

The ticket-medals belong to the Roman ſeries, and are worth from 3*s.* to 6*s.* †

Of the coins of other ancient nations, thoſe of Hilderic, king of the Vandals, are in ſilver, and worth 10*s.* Athalaric occurs in ſmall braſs, 5*s.*; Theodoric in ſecond braſs, 7*s.*; Theodahat in ſecond braſs, 5*s.*; Baduela is rare in ſecond braſs, 10*s.*; third braſs 3*s.* The Britiſh coins are very rare, and worth from 10*s.* to 2*l.* 2*s.* each.

The medals with unknown characters, it may be ſuppoſed, are of ſmall expence.

The only modern coins and medals, particularly treated in this work, are thoſe of Great Britain and Ireland. A valuation of Engliſh coins, ſince the Conqueſt, will be found in the Appendix: what remain to be briefly mention-here are thoſe previous to the Conqueſt, Engliſh medals, and the coins of Scotland and Ireland. Saxon pennies of the heptarchic princes are generally rare, and worth from 10*s.* to 2*l.* 2*s.* each, according to ſcarcity and preſervation. Thoſe of the kings of all England are ſome very common, Edward the Confeſſor in particular; others rare, and worth from 10*s.* to

* Beauvais, Hiſt. abr.

† The forged coins and medallions of the Paduan ſell from 1*s.* to 3*s.* each.

2*l.* 2*s.*;

2*l.* 2*s.*; ſave one or two very ſcarce ones, ſuch as Hardyknute, which would bring 10*l.* 10*s.*

Of Engliſh medals, the gold ones of Henry, 1545, and of Edward's coronation, are worth 20*l.* each. The Mary of Trezzo, 3*l.* The deareſt of Simon's works are his head of Thurloe, in gold, 12*l.* his oval medal, in gold, upon Blake's victory at ſea, 30*l.*; his Tryal Piece, if brought to a ſale, would, there is little doubt, bring upwards of that money. Queen Anne's medals in gold, intrinſically worth about two guineas and a half, bear about 5*l.* a piece; the ſilver, of about the ſize of a crown-piece, will bring 10*s.* each; the copper from 5*s.* to 10*s.* The copper-pieces of Daſſier fetch from 2*s.* to 5*s.* each; ſave a few which bear higher price. Such are ſome of the principal Engliſh medals mentioned in this eſſay: to enumerate the whole were impoſſible in the limits to which it is confined.

The Scotiſh coins are on a par with the Engliſh, except that the gold ſell higher. The ſhilling of Mary with the buſt is very rare, and brings 30*s.*; the 3*l.* piece, 5*l.* 5*s.* The French crown of Francis and Mary brings 10*l.* 10*s.*; the Scotiſh one of Mary and Henry would bring 50*l.*; as would the medal of James IV. The coronation medal of Francis and Mary is worth 20*l.* Briot's coronation medal in gold ſold for only 2*l.* 2*s.* at Dr. Mead's ſale, 1755, but

would now bring 20*l.* if ſold according to rarity.

The Engliſh coins ſtruck in Ireland, or appropriated to that kingdom, are moſtly of the ſame price as the other Engliſh coins. The St. Patrick's halfpence and farthings are rather ſcarce. The gun-money of James II. is quite common. The rare crown of white metal never was expoſed to ſale, but, if it was, could not bring much. All other Iriſh coins are very common.

APPENDIX.

APPENDIX.

APPENDIX.

N° I.

An Explanation of the more common Abbreviations occurring on Roman *Medals.*

A.

A. Aulus: in the exergue it implies the firſt mint, as ANT. A. coined at Antioch in the firſt mint.

A. A. A. F. F. Auro, Argento, Aere, Flando, Feriundo.

ACT. Actiacus, or Actium.

ADIAB. Adiabenicus.

AED. CVR. Ædilis Curulis.

AED. PL. Ædilis Plebis.

AEL. Ælius.

AET. Æternitas.

AFR. Africa, or Africanus.

ALBIN. Albinus.

ALIM. ITAL. Alimenta Italiæ.

ANT. Antonius, or Antoninus.

AQVA MAR. Aqua Martia.

ARAB. ADQ. Arabia Adquiſita.

AVG. Augur, Auguſtus, Auguſta.

AVGG. Two Auguſti.

AVGGG. Three Auguſti.

AVR. or AVREL. Aurelius.

B.

B. the mark of the ſecond mint in any city.
BON. EVENT. Bonus Eventus.
BRIT. Britannicus.
BRVT. Brutus.

C.

C. Caius.
C. A. Cæſarea Auguſta.
C. CAE. or CAES. Cæſar.
CAESS. Cæſares.
CARTH. Carthage.
CEN. Cenſor.
CENS. P. Cenſor Perpetuus.
CEST. Ceſtius, or Ceſtianus.
C. G. I. HP. A. Colonia Gemella Julia Hipponenſis Auguſta.
C. I. V. Colonia Julia Victrix, or Valentia.
CIR. CON. Circum condidit, or Circenſes conceſſit.
CIVIB. ET. SIGN. MILIT. A. PARTH. RECVP. Civibus et Signis militaribus a Parthis recuperatis.
CN. Cneius.
COEL. Cœlius.
CON. OB. Conſtantinopoli Obſignata, or Conſtantinopoli Officina ſecunda, or Conflata obryzo.
COL. Colonia.
COL. NEM. Colonia Nemauſenſis.
CONS. SVO. Conſervatori ſuo.
CONCORD. Concordia.
CL. V. Clypeus Votivus.
COMM. Commodus.
CLOD. Clodius.
CL. or CLAVD. Claudius.
COS. Conſul.
COSS. Conſules.
CORN. Cornelius.
CVR. X. F. Curavit denarium faciendum.

D.

D. Decimus.
DAC. Dacicus.
D. M. Diis Manibus.
DES. or DESIG. Deſignatus.
DICT. Dictator.
DOMIT. Domitianus.
D. N. Dominus noſter.
DID. Didius.
D. P. Dii Penates.

E.

EID. MAR. Idus Martiæ.
EX. CONS. D. Ex Conſenſu Decuriorum.
EX. S. C. Ex Senatus Conſulto.
EQ. ORDIN. Equeſtris Ordinis.
EX. A. PV. Ex argento, or Auctoritate Publica.

ETR.

ETR. Etruſcus.

F.

F. Filius, or Filia, or Felix, or Faciundum, or Fecit.
FEL. Felix.
FELIC. Felicitas.
FL. Flavius.
FORT. RED. Fortunæ Reduci.
FOVRI. Fourius, for Furius.
FONT. Fonteius.
FRVGIF. Frugiferæ (Cereri.)

G.

GERM. Germanicus.
G. P. R. Genio Populi Romani.
G. T. A. Genius tutelaris Ægypti, or Africæ.

H.

HEL. Helvius.
HEL. Heliopolis.
HER. Herennius, or Herennia.

I.

IVN. Junior.
IAN. CLV. Janum cluſit, for clauſit.
IMP. Imperator.
IMPP. Imperatores.
I. S. M. R. Juno Soſpita, Mater, or Magna, Regina.
ITE. Iterum.
IVL. Julius, or Julia.
IVST. Juſtus.
I-I. S. Seſtertius.
I. O. M. SACR. Jovi Optimo, Maximo, Sacrum.
II. VIR. Duumvir.
III. VIR. R. P. C. Triumvir Reipublicæ Conſtituendæ.
IIII. VIR. A. P. F. Quatuorvir, or Quatuorviri, Auro, or Argento, or Ære, Publico Feriundo.

L.

L. Lucius.
LAT. Latinus.
LEG. PROPR. Legatus Proprætoris.
LEG. I. &c. Legio Prima, &c.
LEP. Lepidus.
LENT. CVR. X. F. Lentulus curavit denarium faciundum.
LIBERO P. Libero Patri.
LIC. Licinius.
LVD. SAEC. F. Ludos Sæculares fecit.

M.

M. Marcus, or Marius.
MAR. CL. Marcellus Clodius.
M. F. Marci Filius.
MES. Meſſius.

M. OTACIL. Marcia Otacilia.
MAG. or MAGN. Magnus.
MAC. Macellum.
MINER. Minerva.
M. M. I. V. Municipes Municipii Julii Uticenſis.
MON. or MONET. Moneta.
MAX. Maximus.
MAR. Martia (aqua).
MAR. VLT. Marti Ultori.

N.

N. Nepos, or Noſter.
N. C. Nobiliſſimus Cæſar.
NAT. VRB. Natalis Urbis.
NEP. RED. Neptuno Reduci.

O.

O. Optimo.
OB. C. S. Ob Cives Servatos.
OF. Officina.
OPEL. Opelius.
ORB. TERR. Orbis Terrarum.

P.

P. or POT. Poteſtate.
PAC. ORB. TER. Pacatori Orbis Terrarum.
PAPI. Papius or Papirius.
PARTH. Parthicus.
PERP. Perpetuus.
PERT. or PERTIN. Pertinax.
PESC. Peſcennius.
P. F. Pius Felix.
PLAET. Plætonius.
P. L. N. Pecunia Londini Notata.
P. LON. S. Pecunia Londini Signata.
P. M. or PONT. MAX. Pontifex Maximus.
POMP. Pompeius.
P. P. Pater Patriæ.
PR. Prætor.
P. R. Populus Romanus.
PRAEF. CLAS. ET. OR. MARIT. Præfectus Claſſis et Oræ Maritimæ.
PRINC. IVVENT. Princeps Juventutis.
PRIV. Privernum.
PROC. Proconſul.
PRON. Pronepos.
PROP. Proprætor.
PROQ. Proquæſtor.
PROV. DEOR. Providentia Deorum.
PVPIEN. Pupienus.

Q.

Q. Quintus, or Quæſtor.
Q. C. M. P. I. Quintus Cæcilius Metellus Pius Imperator.
Q. DESIG. Quæſtor Deſignatus.
Q. P. Quæſtor Prætorius.
Q. PR. Quæſtor Provincialis.

R.

RECEP. Receptis, or Receptus.
REST. Reſtituit.
ROM. ET. AVG. Romæ et Auguſto.
R. P. Reſpublica.

S.

SALL. Salluſtia:
SARM. Sarmaticus.
S. C. Senatus Conſulto.
SCIP. ASIA. Scipio Aſiaticus.
SEC. ORB. Securitas Orbis.
SEPT. Septimius.
SER. Servius.
SEV. Severus.
SEX. Sextus.
SIG. Signis.
S. M. Signata Moneta.
S. P. Q. R. Senatus Populuſque Romanus.
STABIL. Stabilita (terra).

T.

T. Titus.
TER. Terentius, or Tertium.
TEMP. Temporum.
TI. Tiberius.
TR. or TREV. Treveris.
TREB. Trebonianus.
TR. MIL. Tribunus Militaris.
TR. P. or TRIB. POT. Tribunicia Poteſtate.

V.

V. Quintum.
V. C. Vir Clariſſimus.
VESP. Veſpaſianus.
VIB. Vibius.
VICT. Victoria.
VII. VIR. EPVL. Septemvir Epulonum.
VIL. PVB. Villa Publica.
VIRT. Virtus.
VOT. X. MVLT. XX. Votis Decennalibus Multiplicatis Vicennalibus.

X.

XV. VIR. SACR. FAC. Quindecim Vir Sacris Faciundis.

N° II.

A Valuation of Engliſh Coins ſince William the Conqueror.

R, implies rare; RR, rarer; RRR, very rare; RRRR, almoſt unique; c, means common *.

SILVER.

WILLIAM I. R. 5*s*. with a canopy over the head, full face, or *Pax* on the reverſe, RR. 1*l*.

William II. R. 5*s*.

Henry I. R. 5*s*.

Stephen RR. 10*s*.

Henry II. R. 5*s*.

Richard I. Engliſh coins RRRR. 20*l*. Anglo-Gallic, RRR. 10*l*. The Engliſh are known from the other Richards by *Ricardus* at full length, and the reverſe having the name of the moneyer; a practice not continued after Henry III. when that of the city, where the mint was, began to be ſubſtituted.

John, all Iriſh, R. 5*s*. half-penny and farthing, with full face, RR. 10*s*.

* The rarity of coins with particular mint-marks, and other minute diſtinctions, has been very little attended to; being only the puerile ſtudy of mere collectors, who can afford to ſupply want of taſte by plenty of money. Many coins, marked as ſcarce in former works, are here omitted, becauſe now found to be common.

Henry

Henry III. c. 2*s.* ſave thoſe marked TERCI, which are R. 3*s.*: thoſe marked III. are very common.

Edward I. penny, half-penny, and farthing, c. 2*s.* ſave pennies with *Robert de Hadl.*, *Ceſtriæ*, *Exoniæ*, *Kyngeſton*, RR. 10*s.* groat RRR. 10*l.*

Edward II. c.

Edward III. groats c. 2*s.* ſave the Calais one, RR. 15*s.* half-groat, RR. 10*s.* pennies, &c. c.

Richard II. penny, R. 5*s.* half-penny, c. 1*s.* groat, RRR. 2*l.* 2*s.* half-groat, and farthings, RR. 10*s.*

Henry IV. c.

Henry V. c.

Henry VI. c. ſave light groat, and half-groat, of his 49th year, and thoſe with a fleur-de-luce, R. 5*s.* From this time no farthings of any prince can be identified.

Edward IV. groat, and half-groat, R. 5*s.* penny, RR. 10*s.* *Covetre*, and *Norvic*, RRR. 1*l.* half-penny, RR. 10*s.*

Richard III. groat, RR. 3*l.* half-groat, and penny, RRR. 6*l.*

Henry VII. c. ſave ſhillings, RRR. 10*l.*

Henry VIII. in general the ſide faced, or good, money is rare; the full-faced, or bad, common. Silver crown, RRRR. 20*l.* full-faced fine penny, RRRR. 10*l.* Tournay groat, RR. 2*l.* Half-groats with Biſhops initials or marks, c. 1*s.* reſt, c.

Edward VI. in general his ſide-faced money, or bad, is all ſcarce; his full faced money, or good, common, being the reverſe of Henry VIII. in every reſpect: Henry's good coin being his firſt, Edward's his laſt. The profile coinages of 1547 to 1552 are ſcarce in every article, eſpecially that of the later year; baſe teſtoons or ſhillings of his 1ſt year 1547, RR. 1*l.* and of his 5th 1552, RRR. 3*l.* Intermediate years, R. 5*s.* The 1ſt ſilver coinage of Edward VI 1547, is 4 ounces fine to 8 alloy: the ſhillings

are dated M. D. XL7, or XLVIII. but thoſe of the laſt year are not ſo ſcarce. The 2d coinage, was 6 ounces fine and 6 alloy, and is much more common than the others in its ſeveral dates of M. D. XLIX : L : LI. But his 3d coinage of M. D. LII. was only of ſhillings, 3 ounces fine and 9 alloy, and is extremely ſcarce. His 4th and laſt of 1553 was ſtandard ſilver. See Lowndes's Eſſay for amendment of the ſilver coins, a very reſpectable work, in which abbreviates of all the indentures may be found, London, 1695, 8vo. Fine penny, RRR. 2*l.* the others, c.

Philip and Mary: half crown, RRR. 10*l.* ſhilling, and ſixpence, with date under the buſt, or marked with a fleur-de-luce, half-groat, and penny, RRR. 5*l.* The other ſhillings, groats, and others, c. 2*s.*

Elizabeth; hammered three-farthing pieces, and three half-pennies; half-ſhillings of 1563, 1577, 1597, 1598; ſhillings marked with the key, and garniſhed eſcutcheon on the reverſe; half-crown with figure 2; milled half-ſhillings of 1563, 1564, 1566, 1570, 1571, all R. 5*s.* Half-ſhilling, and two-pence, of 1574, 1575, with the fleur-de-luce ſhilling, and penny, RR. 10*s.* Pieces not mentioned may always be conſidered as common.

James I. all c. ſave half-crown of firſt year, *Exurgat Deus, diſſipentur inimici*, RR. 1*l.*

Charles I. Coins with the mint-mark of a black-amoor's head, caſtle, anchor, heart, roſe, and crown; the half-penny; Briot's pattern pieces; *Ebor.* crown and half-crown; Aberiſtwith half-crown and half-penny; the Oxford pieces with marks of the donors; the twenty ſhilling piece, with the compartment; the two-pence 1644, all RR. 10*s.* to 2*l.* Oxford crown, with the city under the horſe, RRR. 10*l.* and penny, RRR. 2*l.*

All

All country mints and ſiege pieces, ſave Newark, RR. 10*s.* to 2*l.*; and peculiar coinages, RR. ſave that of New England, which is common.

Commonwealth; all c. ſave the coins of 1658 and 1660, RRR. and the pattern pieces of Blondeau and Ramage, RRR.

Oliver; crown RR. 3*l.* before the flaw RRR. 5*l.* half-crown R. 1*l.*; ſhilling, R. from 3*s.* to 10*s.* according to preſervation; half-ſhilling, RRRR. 10*l.*

Charles II. his hammered money, with mint marks, numerals, and inner circle, is common, but ſcarce without theſe notes.

From this reign downwards all pieces with any particular mark are ſcarcer than others.

GOLD.

Henry III. penny, RRRR. 30*l.*

Edward III. floren, or noble, for they cannot now be diſtinguiſhed, RR. 2*l.* half, 1*l.* quarter, 1*l.*: but the nobles after his 27th year are common, 1*l.* 5*s.* The later are much ſmaller than the firſt, being 45 to the pound-weight of gold; whereas the firſt, preceding his 27th year, are but 39; the laſt coined have likewiſe AQV. added to his titles. The noble of the prior coinages ſhould, if perfect, weigh about 146 grains, the half 73, and the quarter about 36½: but that after the 27th year, only about 126 grains, half 63, quarter 31½. But at the rate of about 10 grains are loſt upon the noble by time and circulation.

Richard II. noble, RR. 2*l.* half, 1*l.* quarter, 10*s.*

Henry IV. noble, RRR. 10*l.* reſt in proportion, being all equally rare.

Henry V. all common, noble, 1*l.* 1*s.* &c.

Henry VI. angel, R. 3*l.* angelet, RRR, 10*l.* reſt, c.

Edward IV. c. ſave the angel with the ſun, R. 3*l.* and angelet, RR. 5*l.*

Richard III. all RRR. 10*l.* to 20*l.*

Henry VII. Double Sovereign, RR. 10*l.* Sovereign, R. 5*l.* Ryal, RRR. 10*l.* Angel, R. 1*l.* Half-crown, RR. 1*l.* reſt, C.

Henry VIII. Double Sovereign, RR. 10*l.* George noble, RRR. 10*l.* (it bears St. George on horſe-back;) crown, and half-crown before his 34th year, being old ſtandard, RR. 1*l.* each; angel countermarked with the Belgic lion, and quarter angel of ſame coinage, RR. 1*l.* each; half ſovereign laſt coinage, being baſe of 20 carats, and 2 alloy, RR. 1*l.* half-crown ſame coinage, RR. 10*s.* reſt, C.

Edward VI. all RR. ſave ſovereign and half ſovereign, 1553: the others 5*l.* the ſovereign; reſt in proportion.

Mary, Ryal, 1553, RR. 2*l.* angel, 1553, RR. 2*l.* half of ſame year, RR. 1*l.* others, C.

Elizabeth, all, C. ſave the ryals, RRR. 5*l.* and the half-crowns of gold, RR. 1*l.* whether they be hammered or milled *.

James I. C. ſave the ſovereign, half, and quarter, with *Ang. Sco.* &c. RR. 2*l.* 1*l.* and 10*s.* and half-crown of gold of ſame coinage, RR. 10*s.* The angel and angelet, 1619, RRR. 3*l.*

Charles I. C. ſave the angel of Briot's mint, with Michael and the dragon, the common badge of the angel and x; the reverſe a ſhip, RR. 2*l.*

Commonwealth, all C.

Cromwell, twenty-ſhilling piece, RR. 3*l.* to 5*l.* according to preſervation; the pattern of this, or fifty-ſhilling piece as it is called, RRRR. 30*l.*

Charles II. broad pieces without mint-mark or numerals, R. 1*l.* 5*s.*

All coins after this, that have marks, are ſcarcer than the reſt.

* The half-crowns in ſilver are quite common.

COPPER.

COPPER.

A very few remarks on this coinage will ſuffice. The farthing tokens of James I. and Charles I. are common. The town and tradeſmen's pieces are beneath all notice, ſave that of London, which is fine, but not rare. The pattern tokens of Elizabeth are rare, as are thoſe of the Commonwealth: the firſt may be worth 5*s*. the latter 10*s*. Pattern farthings of Oliver, 10*s*. The QVATVOR MARIA VINDICO of Charles II. RR. 10*s*.: ſilver patterns of the half-penny, 1*l*.; of the farthing, 5*s*. The current farthing of Anne 1714, when in fine preſervation, 2*s*. with the broad rim, 3*s*.; the common patterns 1713, 1714, 5*s*. The two patterns, with Britannia under a canopy, and Peace in a car, RRR. 2*l*. 2*s*. each. The farthings of Queen Anne are diminiſhing in value every day, from the number brought into the market; and, tho they are all of ſuperlative beauty, the two laſt are the only ſcarce ones, and in conſequence the only ones that now bear a high price.

N° III.

Brief notices from the Scotiſh Acts of Parliament with regard to the coins of that kingdom: and an account of the rarity of Scotiſh coins.

*** Anderſon's *Numiſmata Scotiæ* is a moſt defective work, from the want of names, and deſcriptions, of the coins engraved. Mr. Ruddiman's preface, tho learned and ingenious, could not be expected to be particular. Snelling wanted learning and information. It is to be hoped the Society of Antiquaries in Scotland will undertake the much wanted taſk of properly publiſhing the ancient coins of their country.

The firſt Scotiſh ſtatute, in which there is the ſmalleſt mention of money, is

David II. 1347, c. 35. ordaining Engliſh money to be received in Scotland at its value in England.

C. 38. Ordering a new coinage, equal to the Engliſh in weight and fineneſs; with a *notable ſign* upon it, to diſtinguiſh it from all other money.

C. 46. Scarcity of ſilver. The pound to be coined into 29*s.* 4*d.* being 10 penny weight leſs than before; but after deduction of 7 pennies to the king, 1*d.* to the wardane of the mint, and 11*d.* to the *maſter of the money*, to bear only 27*s.* 9*d.* the pound weight. It is to equal that of England in weight and fineneſs.

James

James I. 1ſt Parl. 1424. c. 23. ordering the money to be of the ſame weight and fineneſs with that of England.

1425. c. 49. No money to be taken out of the kingdom but upon paying 40 pennies in the pound to the king. This law is often repeated in ſucceeding reigns.

James II. 1449. c. 29. Againſt falſe coiners. No money to be ſtruck ſave by thoſe who "have command of the king under his great ſeal."

1451. c. 33. A long and curious act ordering, I. A new coinage, 8 groats in the ounce of *burnt ſilver* *, half-groats, penny, half-penny, farthing. II. The groat to paſs for 8 pennies; the half-groat for four pennies; the penny for two pennies; the half-penny for one penny; and the farthing for an half-penny †. III. That the Engliſh groats, "of the quhilkis 8 groats haldis an ounce," with the half-groats ſhould have proportional value; but the Engliſh penny to be taken for two pennies, or not, as the receiver chuſes. IV. That the former 'new groat' at a ſet day ſhould, in conſequence of this coinage, fall from 6 pennies, its than rate, to 4 pennies; the $\frac{1}{2}$ gr. to 2. V. That the Demy, [that is *demi*, half the Engliſh noble] the groat, and $\frac{1}{2}$ gr. run till the new money be proclaimed. VI. That there be ſtruck "a new penny of gold called a Lion," with the figure of a lion on one ſide, and St. Andrew on the other, of the weight of half an Engliſh noble [of conſequence to come in place of the Demy], and 6*s.* 8*d.* in

* Evidently *ſilver refined by the furnace, fine ſilver*, ſynonymous with the Spaniſh *argento acendrado*. The antiquaries make Henry VIth's groats 112$\frac{1}{2}$ to the pound; this cotemporary act proves them miſtaken.

† *Penny* is indiſcriminately uſed in the Scotiſh acts for *piece of money*; *half-penny* for its *half*; and *farthing* for its *fourth*.

value; with the half of 3*s*. 4*d*.; and that after this coin is proclaimed, the Demy then going for 9*s*. ſhould fall to 6*s*. 8*d*. [3*s*. 4*d*. Engliſh; money being now in Scotland at half the value of the Engliſh:] and the *half-penny* for 3*s*. 4*d*. VII. The Royal of France to paſs for 6*s*. 8*d*. Crown of France and Dolphin crown 6*s*. 8*d*. each. Ryder of Flanders 6*s*. 8*d*. The Engliſh noble called the Pace, 13*s*. 4*d*. the half-noble 6*s*. 8*d*. and the *farthing* 3*s*. 4*d*. The Flemiſh noble 12*s*. 8*d*. VIII. The former pennies to be taken 12 in a *pound*. Names of the kings coiners who are all of Scotland. IX. The former pennies not to have coinage after the new groats appear [theſe former pieces called pennies were ſurely groats]. X. A moſt confuſed Item, of which the ſenſe ſeems to be, that the new groats are to paſs for 12 of the former pennies, and ſo on in proportion. XI. That till the old coin is called in, the Lyon ſhall paſs for 10*s*. the half for 5*s*.

From the whole tenor of the act, it appears that Scotiſh money was then to Engliſh about as 1 to $2\frac{1}{2}$. The act means to bring it as 1 to 2. It mentions forgeries as frequent: the Scotiſh copper or black money may partly conſiſt of ſuch.

1456. c. 58. Raiſing the value of money the Engliſh noble of Henry [V] to 22*s*. Scotiſh. The Demy to the intent it may "remain in the realm!" to 10*s*. and the new Lyon the ſame. The new groat to 12*d*. the 6 penny groat to remain as it was. "And that there be coined, of each pound" of ſilver, "of ſmall pennies a ſhilling." How muſt this be underſtood?

Thus the good intention of James II. fell to the ground in five years, and inſtead of raiſing the Scotiſh money, he debaſed it.

James III. 1456. authoriſing a coinage of black-farthings

farthings for the eaſe of the ſubject, and alms to the poor: 4 to the penny; to have on one ſide the croſs of St. Andrew, with the name of Edinburgh [Villa Edinburgi], and the crown with R. and James [Jacobus R.] on the other. To paſs in great merchandice at 12*d.* a pound.

This coinage, tho in the title called *black-farthings*, is in the act called *copper money*; but combats not my idea, for it is alſo expreſt that ſilver ſhould be mingled with that metal. The words are, after deſcribing the devices and legends: "And that "their be cuinzied three hundreth pounds, *contain-* "*and ſilver*. And that they paſſe in payment for "bread and aile, and other merchandice, and in "greate merchandice to be taken x11*d.* in a pound." Buchanan's *nummi ærei* is only a claſſic term for *nigra moneta*; which he had never found in any Roman writer, and was therefore afraid to uſe it.

1467. c. 18. Raiſing the value of money, becauſe having lower courſe than in other realms, and thence ſtrangers being incited to carry it out of the kingdom! [what an inſult to the underſtanding of the people!] the roſe noble of Edward [III.] to paſs for 32*s.* Scotiſh; that of Henry [V.] for 27*s.* 6*d.* the Salute for 13*s.* 4*d.* French crown 12*s.* 6*d.* the Lew [Louis,] 15*s.* 6*d.* Ryder 24*s.* Demy 12*s.* Lyon 12*s.* Old Engliſh groat 16 pennies. *Borage* groat as the new groat. Old groat of Edward [III.] 12*d.* Spurred groat 16*d.* Engliſh penny 3*d.* Groat with the crown [Scotiſh] 14*d.* ½ groat, 7*d.* Groat with the fleur-de-luce, 8*d.* The *white* Scotiſh penny, and half-penny, as before: and the ſtriking of black-pennies to ceaſe upon pain of death. But this was inſtantly repealed.

1467. another Parl. c. 23. Repealing the former act,

act, and putting Scotiſh coins on the footing of 1456. c. 58. with alterations as to that of other kingdoms. The Engliſh penny ſtill to go for 3*d.* Scotiſh farthing 2*s.* in the pound. The laſt is black-money.

1469. c. 60. No *deniers* of France, *cortes*, *mailes*, nor *mites*, nor other *counterfeits of black-money*, to be taken in payment, "but our Sovereign Lord's "own black-money ſtruck by his coiners," under pain of death.

Theſe French pieces were all black-money likewiſe; that is, copper with a ſmall part ſilver; but interfering with the profits of the king's *own black-money*, they were prohibited under this high penalty.

1471. c. 46. Confeſſing the coinage to require an innovation, and "crying down the allayed groat" from 7*d.* to 6*d.*

1475. c. 67. Raiſing the money. The roſe noble to 35*s.* The Henry noble to 31*s.* The angel to 23*s.* The French crown 13*s.* 4*d.* The Demy 13*s.* 4*d.* Scotiſh crown 13*s.* The Salute 15*s.* 6d. The Lew 17*s.* 6*d.* The Ryder 15*s.* 6*d.* But no alteration on the ſilver.

1483. c. 93. Ordering a fine penny of gold, of the weight and fineneſs of the roſe noble: and a *penny* of ſilver, equal in fineneſs to the old Engliſh groat, 10 to be in an ounce, and to paſs for 14*d.* Scotiſh; together with an half-groat of the ſame; [the ſilver *penny*, a term formerly uſed for any piece of money, being the groat]. The penny of gold to paſs for 30 of theſe groats; with another penny of gold to paſs for 20; and a third for 10 of theſe groats.

c. 97. Calling in the "new placks," 2*d.* to be given for each. The reaſon ariſes from the many counterfeits.

James

James IV. 1488. c. 2. A new penny of gold, equal in weight and fineneſs to the roſe noble; and a penny of ſilver, equal to the Engliſh groat, 10 to the ounce, and to go for 14*d.* Scotiſh. The gold penny to go for 30 of the other, with another of 20, and another of 10, as 1483. c. 93.

Different acts are now found, enforcing the reception of gold if fine, though it had a crack or flaw in the coin.

James V. 1540. c. 124. Againſt the numerous counterfeits.

Mary 1555. c. 56. Goldſmith's work to be all 22 carats fine.

Many acts now appear againſt carrying the coin out of the kingdom.

James VI. 1581. c. 106. Ten ſhilling pieces of ſilver, 4 in the ounce of 11 penny fine, to be ſtruck with the buſt on one ſide, and titles: the other the arms, HONOR REGIS IVDICIVM DILIGIT. Acheſon is mentioned as coiner. The 30*s.* 20*s.* and 10*s.* pieces, "and teſtones" to be broken into this new coin: they were the ſilver coinage of 1565.

1584. c. 9. For a new coinage of gold, is not printed.

1597. c. 253. Raiſing the value of the coin. The 10*s.* pieces of 1581. to go at 50*s.* the ounce, that is, 12*s.* 6*d.* each, then being 4 in the ounce as above. The old 30*s.* pieces at 50*s.* the ounce, that is, 37*s.* each. The new 30*s.* pieces at 37*s.* 6*d.* The ounce of gold at 22 carats fine, "being his "highneſs's own coin," to be 30*l.* the ounce, as ſtruck in 5*l.* and 2*l.* 10*s.* pieces. The gold to be 22 carats, the ſilver 11 pennies fine. Scotiſh money was now to the Engliſh about as 1 to 10.

From theſe acts and other authorities the progreſſive increaſe of the value of the real Scotiſh coin, and diminution of the ideal, may be thus ſtated in reſpect

reſpect to the Engliſh.

Till 1355. David II. the coins of the kingdoms were equal.

About 1390. Robert III. Scotiſh was to Engliſh as - - - - - 1 to 2

1451.	James II. about -	1 to $2\frac{1}{2}$
1456.	Same prince, as - -	1 to 3
1467.	James III. about - -	1 to $3\frac{1}{2}$
1475.	Same prince, gold coin as	1 to 4
1544.	Mary, the whole coin, as	1 to 4
1560.	Same princeſs - -	1 to 5
1565.	Same - - -	1 to 6
1579.	James VI. - -	1 to 8
1597.	Same - - -	1 to 10
1601.	Same - - -	1 to 12

Tho the ſilver coin of Scotland was, till the reign of Mary, upon the ſcale of that of England; the gold and copper coinages of Scotland have no connection with the Engliſh. The St. Andrew ſuppoſed of Robert II. weighs but 38 grains: the Engliſh noble of that period 107 grains; ſo that the firſt forms no diviſion of the later. That thought to be of Robert III. weighs 60 grains; and that of James I, 53 or 54, which laſt being half the Engliſh noble, got the title of *Demy*, as in the foregoing acts: the St. Andrew or Lion of James II. is of equal weight. The St. Andrew on one ſide, and arms of Scotland on the other, continue the ſole bearings of the Scotiſh gold coin, till James III. when the unicorn appears holding the ſhield. That prince's largeſt gold coin weighs 60 grains: and the bonnet piece of James V. 90 grains, with a ſmaller of 60 grains: the lion of Mary, with her cypher, weighs 78 grains; the golden ryal, 1555, with her buſt, 115 grains, being the very weight of the ryals of Elizabeth, which are ſo extremely rare, and which went for 15*s*.

Rarity

Rarity of SCOTISH *coins.*

Reſpectable medalliſts aſſert coins of William: they are RRR. 10*s.*

Alexander II. Silver penny, R. 2*s.*

Alexander III. Silver penny, C. 1*s.* half-penny, RR. 10*s.*

John Baliol, Silver penny, RR. 5*s.* half-penny, RRR. 10*s.*

Robert Bruce, Silver penny, C. 1*s.*

David II. Silver penny, C. 1*s.* groat, C. 2*s.* half-groat, RR.

Edward Baliol.

Robert II. Gold penny or St. Andrew, RRR. 5*l.*—Silver penny, C. 1*s.* groat and half-groat, C. 2*s.*

Robert III. Gold lion and half, RR. 2*l.* each.—Silver penny, groat, and half-groat, C. half-penny, RR. 10*s.*

James I. Gold lion and half, RR. 2*l.* each.—Silver penny, groat, and half-groat, C.

James II. Gold penny, RR. 2*l.* half, RRR. 3*l.*—Silver penny, groat, and half-groat, C.

James III. Gold unicorn and half, RR. 30*s.* each.—Silver penny, groat, and half-groat, R. 2*s.* Billon coins, R. 2*s.*

James IV. Gold RR. Silver R. Billon R.

James V. Gold bonnet pieces, RR. 2*l.*—S. penny and half-groat, RR. 5*s.*; groat, C. 1*s.* Billon, R. 2*s.*

Mary, Gold lion with her cypher 1553, R. 1*l.*—ryal with her head 1555, RRR. 5*l.*—Silver ſhillings moſtly 1553, or 1562, with her buſt, RR. 30*s.*—half teſtoon with her buſt, RRR. 3*l.*—ſhilling or half with her cypher; or from 1558 to 1560, with F. M. when queen of Francis of France C. 2*s.* if countermarked, R. 3*s.*—Silver crown with her cypher, R. 10*s.* half, RR. 1*l.*—Fine Billon penny approaching to ſilver with full face, RRR. 2*l.*—Bad billon penny with full face, R. 10*s.*—other billon with her cypher, &c. C. 6*d.*

James VI. and his ſucceſſors, all common, or of no eſteem.

N° IV.

An eſtimate of the rarity of all the Coins of Roman Emperors, with their prices.

THE firſt writer who ſeems to have formed an idea of this eſtimate was Savot, in his *Diſcours ſur les medailles*, Paris, 1627, followed by Baudelot, in his book *De l'utilité des voyages*, Paris, 1686. The Baron Ezekiel Spanheim ſucceeded; a man of great diſtinction in life, and of no mean knowledge of medals. His manuſcript is extant in the Britiſh Muſeum, N° 3879, of Mr. Ayſcough's Catalogue (not to be named without praiſe, as the beſt digeſted ever yet offered to the public), and is entitled *Numiſmata Imperatoria, ſecundum varios raritatis gradus, per Ezekielem Spanhemium.* He uſes no leſs than eight degrees of rarity, which is indeed a ſuperfluous nicety, and his whole liſt is very full of miſtakes; whence it is in fact of infinitely more prejudice than utility.

The next attempt of this kind was by a French writer of later period, and better information. It is annexed to the beſt, but now very rare, edition of La Science des Medailles, Paris 1739, 2 tomes, 12mo. and tho infinitely preferable to that of Spanheim, yet is by no means faultleſs.

At length M. Beauvais, one of the firſt medalliſts of the age, ſet about this neceſſary work, and pro-

 duced

duced his *Hiſtoire Abregée des Empereurs Romains*, Paris 1767. 3 tomes, 12mo. They however who adviſed him to ſwell his eſtimate, at firſt his only intention, with ſhort accounts of all the emperors and empreſſes, gave unneceſſary counſel, for the work were better without them. However this has no effect upon his valuation, which may be looked upon as the moſt perfect that can well appear. He was the firſt writer who added the prices, which is a vaſt improvement: and the aſſiſtance which he had from M. Pellerin, and others, the firſt medalliſts in France, almoſt enſures infallibility to his labours, which I have had before my eye, and almoſt copied, but with ſeveral additions and alterations, in every inſtance of the ſucceeding eſtimate.

In France and Italy moſt medals bear a higher price than in England: in other countries a lower. This is owing ſolely to the vaſt prevalence of this ſtudy in Italy and France; and its being leſs general, and much leſs violent, here. The prices therefore fixt by M. Beauvais are in a few inſtances reduced one half, to accommodate them to this country: theſe alterations are however almoſt all authorized by attention to ſales, and ſale catalogues, and other practical modes of information. Yet in very important articles, ſuch as medallions, and coins of ſupreme ſcarcity, no change could take place; becauſe if they cannot bring the high value here, the ſeller may ſend them with eaſe to Paris, ſo that the price muſt be the ſame, if they are bought in this country at all. To make this eſtimate as compact as poſſible, the following abbreviations are uſed.

G. ſignifies Gold coins.

S. Silver coins.

1 B. 2 B. 3 B. the firſt or large braſs, ſecond or middle, and third or ſmall.

In the metals and ſizes NOT mentioned in the ſeveral reigns, no authentic medals yet occur.

lat. implies Latin coins ſtruck at Rome; and where no mark of country is given, the Roman are always meant.

gr. Greek coins; or thoſe ſtruck by Grecian cities.

eg. Egyptian, commonly of brittle braſs.

col. Colonial.

r. rev. Reverſe, or reverſes.

B. C. Before the Chriſtian æra.

A. C. After it. The years marked are thoſe in which the ſeveral reigns began.

C. Common.

R. The loweſt degree of rarity.

RR. The ſecond, or higher, degree.

RRR. The third.

RRRR. The ſupreme degree of rarity; coins with this mark, being frequently unique.

The Emperors are in Roman capitals; the tyrants, or more properly uſurpers, in Italic character.

The prices put ſuppoſe the coins in perfect preſervation: when they are otherwiſe, a diminution of the value muſt take place in proportion to their condition.

JULIUS CÆSAR (Perpetual Dictator or firſt Emperor, B. C. 44. ſlain, B. C. 40. after ruling 3 years months): G. RRR. 5*l.* 5*s.*—head of Antony on reverſe, 10*l.* 10*s.*—with a Venus, 15*l.* 15*s.*—S. R. 5*s.*—ſome reverſes, 2*l.* 2*s.*—1 B. reverſe of Auguſtus, R. 5*s.*—with his buſt only RR. 10*s.*—Colonial, 2 and 3 B. RR. 5*s* —Greek 1 and 2 B. RR. 5*s.*

Pompey the Great*: G. RRR. 21*l.*—S. R. 5*s.*—1 B. R. 5*s.*—2 B. R. 4*s.*—Greek, 2 B. RRR. 2*l.*

* The firſt Roman coins ſtruck with the buſt of a living perſonage were thoſe of Cæſar when perpetual dictator. Pompey the Great had neither opportunity nor power to ſtrike coin with his own portrait: it muſt have been done by his ſons; and by a city or two of Sicily, uſing Greek characters, when Sextus Pompeius commanded there.

Sextus

Sextus Pompeius, G. RRR. 21*l.*—s. RR. 3*l.* 3*s.*

Brutus: G. RRR. 25*l.*—s. RRRR. 6*l.* 6*s.*

Lepidus: G. RRR. 15*l.*—s. reverſe of Auguſtus, RR. 1*l.* 1*s.*—with Muſſidius Longus on rev. 2*l.* 2*s.*—1 B. of Colony *Cabe*, RRR. 5*l.* 5*s.*—2 B. RR. 10*s.*—3 B. R. 4*s.*—Greek, 3 B. RRR. 2*l.* 2*s.*

Mark Antony: G. RR. 5*l.* 5*s.*—s. C. 1*s.*—rare rev. from 5*s.* to 30*s.*—Medallions of s. with Cleopatra, RRR. 3*l.* 3*s.*—2 B. with Auguſtus, R. 5*s.*—with Cleopatra, RR. 10*s.*—Colonial, 2 B. RR. 10*s.*—3 B. RR. 5*s.*—Greek, 1 B. RRR. 1*l.* 11*s.* 6*d.*—3 B. gr. 15*s.*

Mark Antony the ſon: G. RRRR. rev. of his father 30*l.*

Cleopatra: G. RRRR. 30*l.*—s. RR. 1*l.* 1*s.*—2 B. latin or egyptian, R. 10*s.*—3 B lat. or eg. R. 10*s.*

Caius Antonius: s. RRR. 3*l.* 3*s.*

Lucius Antonius: s. RR. 15*s.* always rev. of M. Antony, and not found by himſelf.

AUGUSTUS: (began to reign, B. C. 28, there being an interregnum of 12 years *) G C. 1*l.* 1*s.*—rare r. from 30*s.* to 3*l.* 3*s.*—reſtored by Trajan, RRR. 5*l.* 5*s.*—s. C. 1*s.* except rare reverſes. Medallions of s. RR. from 15*s.* to 30*s.*—of B. RRR. 10*l.*—1 B. R. 7*s.* 6*d.*—2 B. C. 1*s.*—rev. of Tiberius, RR. 10*s.*—3 B. C. 6*d.*—Colonial, 1 B. RR. from 10*s.* to 20*s.*—col. 2 and 3 B. C. 6*d.*—gr. 1 B. RRR. 2*l.* 2*s.*—2 B. gr. with the head of Livia, or with Rhemetalces, king of Thrace, from 25*s.* to 30*s.*—gr. 3 B. C. 1*s.*—1 B. eg. R. 5*s.*

Livia: 1 B. Colony *Romulea*, RR. 25*s.*—*Emerita* and *Patras*, 2*l.* 2*s.*—2 B Colonial, RR. 1*l.* 1*s.*—col. 3 B.

* Suetonius is followed, who ſays he ruled with Lepidus and Antony 12 years (an interregnum), and reigned alone 44 years: he was 16 years of age when Julius was ſlain, and died at the age of 73. Tacitus ſays, his years of Tribunician power were but 36; it muſt have been in the 8th year of his reign that he took that office. Some ſcrupulouſly date his reign from his aſſumption of it.

RR. 10*s.* 6*d.*—2 B. latin under the effigy of Juſtitia, Pietas, or Salus, C. 6*d.*—gr. 2 B. RR. 20*s.*

Agrippa: G. RRRR. 40*l.*—S. RRR. 5*l.*—reſtored by Trajan, RRRR. 10*l.*—2 B. R. 5*s.*—reſtored by Titus, or by Domitian, R. 5*s.*—3 B. RR. 20*s.*—1 B. colony of *Gades*, RRR. 5*l.*—Colonial, 2 and 3 B. RR. 10*s.*—3 B. gr. RRR. 3*l.*

Julia, daughter of Auguſtus: 3 B. gr. RRR. 2*l.*

Caius Cæſar: 2 B. RRR. 2*l.*—3 B. RR. 1*l.*—1 B. col. RRR. 5*l.*—2 B. col. RR. 10*s.*—3 B. col. RR. 7*s.*—3 B. gr. RR. 15*s.*—2 B. egypt. rev. of Aug. RRR. 1*l.*

Lucius Cæſar: the ſame in all reſpects.

Agrippa Cæſar: 3 B. col. *Corinth*, RRRR. 3*l.*

TIBERIUS (A. C. 15.): G. C. 1*l.*—rev. head of Auguſtus, 2*l.*—reſtored by Titus, RRR. 6*l.*—*quinarij* of gold, RR. 2*l.*—S. C. 1S.—gr. S. R. 5*s.*—gr. S. medallions, R. 20*s.*—lat. B. medallion, RRR. 10*l.*—1 B. RRR. 5*l.*—2 B. C. 1*s.* if reſtored, 7*s.*—3 B. C. 6*d.*—1 B. col. RR. 2*l.*—2 and 3 B. col. C.—*Spintriæ* between 2 and 3 B. RR. 1*l.* about 60 *ſpintriæ* are known.

Druſus, ſon of Tiberius: S. rev. of Tib. RRR. 10*l.*—2 B. C. 1*s.*—rev. of Tib. RRR. 2*l.*—reſtored, R. 5*s.*—2 and 3 B. col. RR. 10*s.*—2 B. gr. rev. of Germanicus, RR. 1*l.*—3 B. gr. RR. 10*s.*

Nero Claudius Druſus, brother of Tiberius: G. RR. 2*l.*—S. RR. 15*s.*—1 B. R. rather than C. 2*s.* 6*d.* they are ſtruck in the reign of Claudius.—reſtored, 5*l.*

Antonia, daughter of M. Antony: G. RR. 3*l.*—S. RR. 2*l.*—coins of brittle braſs ſtruck in Egypt, RR. 1*l.*—2 B. C. 1*s.*—2 B. gr. rev. of Claudius, RRR. 25*s.*—3 B. gr. RR. 1*l.*

Germanicus, ſon of Nero Druſus and Antonia: G. RR. 6*l.*—S. RR. 1*l.*—1 B. RRRR. 15*l.*—2 and 3 B. C. 1*s.*—2 and 3 B. col. RR. 10*s.*—2 B. gr. rev. of Agrippina his wife, or Caligula his ſon, RR. 15*s.*—3 B. gr. RR. 15*s.*

Agrippina,

Agrippina, wife of Germanicus: G. RR. 4*l.*—S. RR. 1*l.*—gr. medallions, S. RRR. 5*l.*—1 B. R. 5*s.*—reſtored, RRR. 3*l.*—2 and 3 B. col. RRRR. 2*l.*

Nero and Druſus, Cæſars, 2 B. C. on horſeback, 1*s.*—2 B. col. RR. 10*s.*

Caius Cæſar Auguſtus (CALIGULA A. C. 38.): G. RR. 5*l.* in Italy worth 10*l.*—S. R. 10*s.*—gr. S. RR. 15*s.*—medallions, S. RR. 1*l.*—1 B. R. 5*s.*—2 B. C. 1*s.*—1 B. col. RR. 1*l.*—2 B. col. rev. of Germanicus his father, R. 10*s.*—3 B. col. R. 2*s.*—2 B. gr. RR. 1*l.*

Druſilla, ſiſter of Caligula, 2. B. gr. rev. of Cal. RRR. 2*l.*—3 B. gr. ſame reverſe, RRR. 1*l.*—there are no Roman.

Julia Livilla, ſiſter of Caligula: 3 B. gr. RRR. 1*l.*

Tiberius CLAUDIUS Cæſar Auguſtus (A. C. 42): G. C. 1*l.*—rare rev. 50*s.*—reſtored RRR. 3*l.*—S. C. 1*s.*—gr. S. RR. 1*l.*—latin medallions, S. 2*l.*—gr. medallions, S. RR. 30*s.*—coins of brittle braſs of Egypt, with the name of Meſſalina, and her figure ſtanding on rev. R. 5*s.*—1 B. C. 2*s.* except rare rev. —2 and 3 B. C. 1*s.*—2 B. col. R. and with the heads of his children, RR. 1*l.*—3 B. col. R. 2*s.* 6*d.*—1 B. gr. RRR. 3*l.*—2 B. gr. C. 1*s.*—with the heads of Druſus and Antonia, RR. 1*l.*—with his head, and that of Agrippina, R. 10*s.*

Meſſalina: 2 B. col. RRR. 2*l.*—3 B. rev. of Claudius, col. RRR. 30*s.*—1 B. gr. RRRR. 15*l.*—2 B. gr. rev. of Claudius, RR. 1*l.*—3 B. RR. 1*l.*—there are no Roman.

Agrippina, daughter of Germanicus and the elder Agrippina: G. R. 30*s.*—G. gr. reverſe of Cotys king of Boſphorus, 10*l.*—S. R. from 7*s.* to 12*s.*—Latin medallions, S. RRR. 3*l.*—gr. medallions, S. RRR. 3*l.*—1 B. lat. RRRR. 20*l.*—3 B. col. RR. 10*s.*—1 B. gr. RRR. 1*l.*—2 B. gr. RRR. 2*l.*—3 B. gr. RR. 1*l.*

Britannicus, ſon of Claudius: 3 B. latin RRRR. or rather unique, with the title of Auguſtus, ſuch as was in the cabinet of M. Pellerin, 5*l.*—1 B. gr. RRRR. 10*l.*—2 B. gr. RRR. 5*l.*

NERO Claudius Cæſar Auguſtus (A. C. 55.) G. C. 1*l.*—ſome rev. 2*l.*—S. C. 1*s.*—ſome 10*s.*—gr. S. RR. from 5*s.* to 10*s.*—S. medallions, RR. 20*s.*—brittle braſs of egypt, C. 2*s.*—B. medallions, RRR. 8*l.*—1 B. lat. C. 2*s.*—ſome 10*s.*—2 and 3 B. C. 6*d.*—2 and 3 B. col. R. 2*s.*—1 B. gr. RR. from 10*s.* to 1*l.*—2 B. gr. C. 1*s.*—with Agrippina, RR. 10*s.*—3 B. gr. C. 6*d.*

Octavia, wife of Nero: brittle braſs, eg. RR. 1*l.*—2 B. col. with Nero, RR. 10*s.*—3 B. with her head only, RRRR. 2*l.*—2 B. gr RR. 15*s*—3 B. gr. RRR. 1*l.*

Poppæa, ſecond wife of Nero: S. rev. of Nero, RRR. 15*l.*—brittle braſs of Egypt, R. 10*s.*—2 B. eg. RRR. 1*l.*—3 B. eg. RR. 10*s.*

Statilia Meſſalina, third wife of Nero: RRRR. gr. 5*l.*

Claudia, daughter of Nero: 3 B. RRRR. 5*l.*

Clodius Macer (in Africa): S. RRR. 2*l.* (they want the portrait):—3 B. RRRR. 10*l.*

Servius Sulpicius GALBA Cæſ. Aug. (A. C. 69.) G. R. 2*l.*—reſtored, RR. 3*l.*—S. C. 1*s.*—brittle braſs, eg. R. 5*s.* ſome 10*s.*—1 B. lat. C. 2*s.*—ſome from 10*s.* to 3*l.*—reſtored, RRR. 3*l.*—2 B. C. 1*s.* except a few reverſes.—2 B. col. RRRR. 2*l.*—3 B. col. RRR. 1*l.*—2 B. gr. RR. 10*s.*

OTHO, Aug. (A. C. 69.): G. RR. 5*l.*—S. C. 2*s.* ſome reverſes, 1*l.*—brittle braſs, RRR. 3*l.*—1 B. col. of *Antioch*, RRRR. 50*l.*—2 B. Antioch, RRR. 10*l.*—3 B. of *Cæſarea*, RRR. 3*l.*—1 B. Egypt, RRRR. 15*l.*—2 and 3 B. eg. RRR. 2*l.*

VITELLIUS (A. C. 70.): G. RR. 3*l.*—*Ob cives ſervatos*, 12*l.*—with rev. of his two ſons, RRR. 5*l.*—S. C.

s. c. 1*s*. with rev. of his ſons, RR. 3*l*.—brittle braſs of Egypt in medallions, RRR. 3*l*.—1 B. latin, RR. 3*l*.—2 B. R. 10*s*.—3 B. gr. RRR. 3*l*.—2 B. of Egypt, RRR. 2*l*.—3 B. of the ſame, RRR. 2*l*.

Lucius Vitellius, father of the Emperor: G. RRR. 6*l*.—s. RR. 3*l*.

Flavius VESPASIANUS Aug (A. C. 70): G. C. 1*l*. ſave ſome rare reverſes.—Reſtored by Trajan, R. 2*l*.—s. c. 1*s*. ſome are worth from 4*s*. to 12*s*.—s. medallions, R. from 15*s*. to 30*s*.—1 B. Roman c. 1*s*. ſome reverſes 2*l*.—2 B. and 3 B. C. 1*s*.—with the heads of Titus and Domitian, RR. 10*s*.—2 and 3 B. col. RR. 5*s*.—1 B. gr. RR. 1*l*.—2 and 3 B. gr. C. 2*s*.—1 B. of Egypt, with the head of Titus R. 12*s*.

Domitilla, wife of Veſpaſian, G. RRRR. 30*l*.—s. RRR. 5*l*.—1 B. R. 10*s*. (it wants the portrait)—3 B. gr. of Egypt, RRR. 30*s*.

TITUS Cæſar Veſpaſianus Aug. (A. C. 79) G. C. 1*l*.—Reſtored by Trajan, R. 2*l*.—s. C. 1*s*.—ſome reverſes from 4*s*. to 10*s*.—latin medallions, s. RRR. 2*l*.—gr. medallions, s. RR. 1*l*.—with Veſpaſian on rev. 3*l*.—1 B. C. 1*s*.—ſome from 5*s*. to 35*s*.—2 and 3 B. C. 1*s*.—2 B. col. RR. 7*s*.—3 B. col. R. 2*s*.—1 B. gr. RR. 15*s*.—2 and 3 B. gr. R. 2*s*.—2 and 3 B. of Egypt R. 2*s*.

Julia, daughter of Titus: G. RRRR. 15*l*. s. RR. 1*l*. ſome rev. are rarer, that with the peacock of conſecration is worth 3*l*.—s. medallions RRR. 5*l*.—1 B. R. 8*s* (there is no portrait)—2 B. C. 2*s*.—3 B. gr. RRR. 1*l*. 5*s*.

DOMITIANUS Aug. (A. C. 81.) medallions of G. RRRR. 20*l*.—G. C. 1*l*. rev. of Domitia RRR. 6*l*.—gr. with head of Rheſcuporides RRRR. 10*l*.—s. C. 1*s*. with Domitia 3*l*.—there are other rare rev. medallions of s. gr. R. 5*s*.—1 B. C. 1*s*.—ſome reverſes from 4*s*. to 2*l*.—2 C. 1*s*. with rev. of Veſpaſian, RR. 15*s*.—3 B. C. 6*d*.—1 B. col. RRR. 1*l*.—

2 and

2 and 3 B. col. C. 6*d.* ſave a few rev.—1 B. gr. RR. 10*s.*—2 and 3 B. gr. C. 1*s.*—3 B. gr. with the head of Julia, RR. 1*l.*—1 B. of Egypt, R. 3*s.*—2 and 3 B. of eg C. 1*s.*

Domitia, wife of Domitian: G. RRR. 5*l.* ſome rev. more—S. RR. 2*l.*—medallions S. RRR. 5*l.*—1 B. RRRR. 25*l.*—2 B. RRR. 5*l.*—2 B. gr. with Domitian, RR. 15*s.*—2 and 3 B. gr. RR. 10*s.*

Veſpaſian the younger, natural ſon of Veſpaſian: 3 B. gr. RRR. 2*l.* ſtruck under Titus or Domitian.

NERVA Cæſar Aug. (A. C. 96.) G. R. 2*l.*—reſtored, RRR. 5*l.*—S. C. 1*s.* ſave a very few reverſes—S. gr. R. 7*s.*—S. medallions, gr. and lat. RR. 2*l.*—1 B. C. 1*s.* ſave about 10 rare reverſes—2 B. C. 1*s.*—3 B. C. 6*d.*—2 and 3 B. col. RR. 7*s.*—1 B. gr. RRR. 1*l.* 5*s.*—2 and 3 B. gr. RR. 7*s.* 6*d.*

Nerva TRAJANUS Aug. (A. C. 98). G. C. 1*l.* ſome reverſes, 8*l.*—G. gr. rev. of Sauromates, RRRR. 10*l.*—S. C. 1*s.* ſave two or three rev.—S. gr. R. 2*s.* 6*d.*—S. gr. rev. of Cotys or Ininthimævus, RRR. 6*l.*—S. medallions lat. RR. from 1*l.* to 30*s.*—S. gr. RR. from 1*l.* to 30*s.*—S. with head of Trajan, rev. Diana with gr. legend, RRR. 2*l.*—1 B. C. 1*s.*—ſome rev. from 5*s.* to 50*s.*—2 B. C. 1*s.*—3 B. C. 6*d.*—1 B. col. RRR. 2*l.*—2 B. col. C. 1*s.*—3 B. col. C. 6*d.*—1 B. gr. RR. 10*s.*—with rev. of Jupiter 5*s.*—2 B. gr. C. 1*s.*—3 B. gr. C. 6*d.*—Egyptian all C.—G. with head of Trajan the father, RRR. 3*l.*—S. with the ſame RR. 1*l.*

Plotina, wife of Trajan: G. RR. 4*l.*—rev. *Ara Pudicitiæ* 12*l.*—G. *quinarii*, RRR. 4*l.*—S. RRR. 4*l.*—with *Ara Pudicitiæ*, 6*l.*—1 B. RRR. 5*l.*—3 B. col. RR. 2*l.*—2 and 3 B. gr. RR. 15*s.*—2 B. gr. rev. of Trajan, RRR. 2*l.*

Marciana, ſiſter of Trajan: G. RRR. 5*l.*—S. RRR. 4*l.*—with *Soror Imp. Trajani*, RRRR. 10*l.*—1 B. RRR. 6*l.*—3 B. gr. RRRR. 3*l.*

Matidia,

Matidia, daughter of Marciana—G. RRR. 5*l*—rev. of Plotina, 10*l*.—S. RRR. 4*l*.—1 B. RRRR. 6*l*.—3 B. gr. RRRR. 3*l*.

Nerva Trajanus HADRIANUS Aug. (A. C. 117.) G. C. 1*l*. ſave ſome rev.—G. gr. rev. of Sauromates, RRR. 10*l*.—S. C. 1*s*. ſome rev. from 5*s*. to 25*s*.—S. gr. R. 5*s*.—rev. of Rheſcuporides, RRR. 4*l*.—S. medallions lat. RR. 1*l*.—S. medallions gr. RR. 30*s*.—1 and 2 B. C. 1*s*.—there are however about 100 rare rev. principally of provinces of the empire, which are worth from 30*s*. to 4*l*.—2 B. with head of Antoninus, RR. 1*l*.—3 B. C. 6*d*.—1 B. col. RR. 10*s*.—2 and 3 B. col. R. 2*s*. 6*d*.—1 B. gr. R. 5*s*.—Egyptian common 1*s*.

Antinous, the favorite of Hadrian—gr. medallions of B RRR. 3*l*.—1 B. gr. RR. 50*s*—2 B. gr. RR. 15*s*.—3 B. gr. RR. 10*s*.—rev. of Hadrian, RRR. 2*l*.—1 B. eg. RR. 1*l*. 5*s*.—2 and 3 B. eg. RR. 12*s*.

Sabina, daughter of Matidia, and wife of Hadrian: G. R. 1*l*.—with conſecration, 2*l*.—S. C. 1*s*. ſome rev. 1*l*.—S. gr. R. 15*s*. to 25*s*.—S. medallions gr. RRR. 3*l*.—little medallions of eg. rev. of Hadrian, R. 10*s*.—1 B. C. 1*s*.—rev. of Hadrian, RR. 2*l*.—conſecration, RR. 15*s*. to 25*s*.—2 B. C. 1*s*.—rev. of Hadrian, RR. 1*l*.—3 B. col. RR. 5*s*.—1 B. gr. RR. 15*s*.—2 and 3 B. gr. R. 3*s*.—3 B. gr. with head of Had. both in front, 1*l*. 5*s*.—1 B. eg. R. 10*s*.—2 B. eg. C. 1*s*.—3 B. eg. C. 6*d*.—gr. medallions of braſs, RRR. 10*l*.—

Lucius Aelius Cæſar, adopted by Hadrian, but died before him, G. RR. 3*l*.—S. R. 4*s*.—S. gr. RR. 15*s*.—S. medallions, gr. 30*s*.—1 B. C. 2*s*. 6*d*. ſave very few rev.—2 B. C. 1*s*—3 B. col. RRRR. 2*l*.—1 B. gr. RR. 7*s*. 6*d*.—2 and 3 B. gr. R. 3*s*.—B. Egyp. C. 6*d*.—

ANTONINUS Pius Aug. (A. C. 138.) G C. 1*l*.—ſome reverſes, 2*l*.—G. *quinarij*, 30*s*.—S. C. 1*s*.—S. gr R. 5*s*.—with equeſtrian ſtatue of Hadrian, 25*s*.—rev. of Remetal:es,

Remetalces, RRR. 4*l*.—1 B. C. 1*s*.—ſome rare rev. 5*s*.—ſome very rare 35*s*.—2 B. C. 1*s*.—rev. of Fauſtina, RR. 1*l*.—rev. of Hadrian 12*s*.—with M. Aurelius and Fauſtina 25*s*.—1 B. col. RR. 10*s*.— 2 and 3 B. col. R. 2*s*. 6*d*.—1 B. gr. R. 5*s*. ſome rev. more —2 B. gr. C. 1*s*.—3 B. gr. C. 6*d*.—Egyptian, C. 1*s*. —ſome rev. 10*s*.—B. medallions, gr. and lat. RR. 5*l*.

Fauſtina the Elder, wife of Antoninus Pius—G. C. 1*l*. ſome rev. 2*l*.—*Puellæ Fauſtinianæ* 6*l*.—S. C. 1*s*.—ſome rev. 15*s*.—*Puellæ Fauſtinianæ*, 3*l*.—S. *quinarij*, R. 5*s*.—medallions of brittle braſs rev. of Antoninus, RR. 10*s*.—1 B. C. 1*s*. with rev. of Antoninus, 2*l*.—ſome rare from 3*s*. to 1*l*.—2 B. C. 1*s*.—1 B. col. RRR. 30*s*.—2 B. col. RRR. 25*s*. with Antoninus—1 B. gr. RRR. 15*s*.—2 and 3 B. gr. RR. 5*s*.—eg. B. R. 2*s*. 6*d*.—lat. medallions of B. RRR. 15*l*.

Galerius Antoninus, ſon of Antoninus and Fauſtina: 1 B. gr. rev. of Fauſtina, RRRR. 8*l*.—2 B. gr. rev. of Fauſtina, 4*l*.—2 B. eg. RRRR. 10*l*.

Marcus Aurelius, Antoninus, called The Philoſopher (A. C. 116.): G. C. 1*l*. ſome rev. 2*l*.—S. C. 1*s*.—S. gr. R. 5*s*.—1 B. C. 1*s*.—rev. of Fauſtina, RR. 35*s*.—rev. of Verus, RRR. 3*l*.—there are other rare rev.—lead * of this ſize, RR. 10*s*.—2 B. C. 1*s*.—1 B. col. RRR. 30*s*.—2 B. col. R. 5*s*. with Verus, RR 10*s*.—3 B. RR. 7*s*. 6*d*.—1 B. gr. R. 2*s*. 6*d*.—2 B. gr. C. 1*s*. with Abgarus, RR. 7*s*. 6*d*.—3 B. gr. C. 6*d*.—Eg. B. C. 1*s*.—medallions of B. gr. and lat. RR. 2*l*. to 10*l*.—

Fauſtina the Younger, wife of Antoninus the Philoſopher †, G. C. 1*l*.—gr. RRR. 3*l*.—S. C. 1*s*.—con-

* The few lead coins of Hadrian and the Antonini are doubtleſs tryal-pieces.

† She is known from the other by her aquiline noſe, and more ſlender features: the mother has her hair faſtened in many wreaths to the top of her head; the daughter wears it tied up in a large knot behind.

ſecration

ſecration and *Matri caſtrorum*, 7*s*. 6*d*.—s. gr. RR 15*s*.—1 B. C. 1*s*. ſome rev. as the conſecration, 7*s* 6*d*.—2 B. C. 1*s*.—3 B. col. RRR. 5*s*.—1 B. gr. R. 5*s*. —2 and 3 B. gr. R. 3*s*.—The gr. and eg. medals, with the name ANNIA FAUSTINA, are extremely rare.—Lat. medallions, B. 5*l*.—gr. B. 10*l*.

Annius Verus, the fifth and laſt, but only ſurviving ſon of Marcus Aurelius and Fauſtina ſave Commodus, died in the 7th year of his age: 1 B. RRRR. with rev. of Commodus, 8*l*.—2 B. ſame rev. RRR. 2*l*.—2 B. gr. with Commodus, rev. of Marcus Aurelius, RRR. 35*s*.—3 B. gr. rev. of Commodus, RRR. 2*l*.

Lucius Aurelius VERUS Aug. ſon of Aelius, the adopted heir of Hadrian (A. C. 161 to 170):—G. C. 1*l*. ſome rev. 2*l*.—S. C. 1*s*.—*Profectio Aug.* RRR. 15*s*.—S. gr. RR. 15*s*.—1 B. C. 1*s*. ſome rev. 25*s*.—lead of this ſize, RR. 10*s*.—2 B. C. 1*s*. ſave ſome rev.—1 B. col. RRR. 50*s*.—2 and 3 B. col. R. 2*s*. 6*d*.—1 B. gr. R. 3*s*.—2 B. gr. C. 1*s*. with M. Aurelius and Verus, RR. 5*s*.—with Abgarus, RR. 5*s*.—3 B. gr. and eg. C. 1*s*. Medallions, B. gr. and lat. 2*l*. to 20*l*.

Lucilla, wife of Lucius Verus: G. C. 1*l*. 5*s*.—S. C. 1*s*.—S. gr. with the name of Mannus prince of Arabia, RRR. 3*l*.—1 and 2 B. C. 1*s*.—2 B. col. RRR. 2*l*.—1 B. gr. RRR. 50*s*.—2 and 3 B. gr. RR. 5*s*.—Medallions, 2*l*. to 20*l*.

Lucius Aelius Aurelius COMMODUS Aug. or Marcus Aurelius COMMODUS Antoninus Aug. (A. C. 180): G. RRR. 4*l*. ſome 6*l*.—G. medallions, RRRR. 40*l*.—G. *quinarij*, RRR. 5*l*.—G. gr. rev. of Sauromates, RRR. 12*l*.—S. C. 1*s*. ſome rev. 1*l*.—1 B. C. 1*s*. with Fauſtina, 30*s*. other rare rev. from 3*s*. to 18*s*.—2 B. C. 1*s*.—ſome rev. 7*s*. 6*d*.—1 B. col. RRR. 50*s*.—2 and 3 B. col. R. 2*s*. 6*d*.—1 B. gr. R. 2*s*. 6*d*.—2 B. gr. C. 1*s*. rev. of M. Aurel. and Fauſtina, RR. 12*s*.—3 B. gr. C. 6*d*.—1 B. eg. RR. 1*l*.—There are

are about 120 medallions of this reign, 2*l.* to 30*l.*

Criſpina, wife of Commodus: G. RRR. 6*l.*—s. c. 1*s.* *Diis Genitalibus*, 5*s.*—1 B. c. 1*s.*—2 and 3 B. col. RR. 7*s.* 6*d.*—1 B. gr. RR. 7*s.* 6*d.*—2 and 3 B. gr. R. 3*s.*—1 B. eg. RRR. 25*s.*—2 and 3 B. eg. RR. 10*s.*

Publius Helvius PERTINAX Aug. (A. c. 192): G. RRR. 4*l.*—ſome rev. as of conſecration eagle *, or funeral pile, RRRR. 15*l.*—s. RRR. 2*l.*—ſome rev. as *Liberatis Civibus*, 4*l.* *Menti Laudandæ*, 5*l.*—s. medallions of eg. RRR. 8*l.*—1 B. RRR. 4*l.*—ſome reverſes, as the conſecration, and *Liberalitas*, 8*l.*—2 B. RRR. 1*l.* ſome rev. 2*l.*—2 B. gr. RR. 2*l.*—3 B. eg. RRR. 30*s.* Medallions, gr. RRR. 50*l.*

Titiana, wife of Pertinax. Her coins only occur in brittle braſs of Egypt, RRR. 3*l.*

Marcus Didius Severus JULIANUS Aug. (A. c. 193): G. RRR. 10*l.* s. RRR. 4*l.*—1 B. R. 10*s.*—2 B. RRR. 3*l.*

Manlia Scantilla, wife of Julian I. G. RRR. 10*l.*—s. RRR. 8*l.*—1 B. RR. 15*s.*—2 B. RRR. 4*l.*

Didia Clara, daughter of Julian I. G. RRR. 8*l.*—s. RRR. 8*l.*—1 B. RR. 15*s.*

C. *Peſcennius Niger* Juſtus Aug. (in Syria): G. RRRR. unique in the king of France's cabinet, 50*l.*—s. RRRR. 8*l.*—Gr. medallions of s. RRRR. 25*l.*

Peſcennia Plautiana, wife of Niger: an unique gr. medal is given of this lady by Baudelot.

Decimus Clodius Septimius *Albinus* Aug. (in Gaul): G. RRRR. 20l.—s. R. 5*s.*—title of Aug. Imp. 10*s.*—1 B. R. 5*s.* ſome rev. 10*s.*—2 B. R. 5*s.*—1 B. gr. RRR. 50*s.*—2 B. gr. RRR. 2*l.*—Latin medallions of B. RRRR. 30*l.*

* The eagle, being the bird of Jupiter, is the moſt common mark of conſecration of an emperor; as the peacock, the bird of Juno, ſhews that of an empreſs.

Lucius

Lucius Septimius SEVERUS Pertinax Aug. (A. C. 193.) G. R. 2*l.* with different heads of his family, RRR. 5*l.*—G. gr. rev. of Sauromates, 10*l.*—S. C. 1*s.*—with heads of his family, or rare rev. from 3*s.* to 2*l.*—S. gr. R. 5*s.*—S. medallions lat. RR. 1*l.*—Syrian medallions of baſe S. gr. 10*s.*—1 B. C. 1*s.*—with Julia or other rare rev. 2*l.*—2 B. C. 1*s.* ſome rev. 1*l.*—1 B. col. RR. 10*s.* 2 and 3 B. col. R. 2*s.* 6*d.*—1 B. gr. R. 3*s.*—2 B. gr. C. 1*s.* rev. of Julia in a temple, or Abgarus, 5*s.*—3 B. gr. C. 6*d.* Latin medallions, RRR. 2*l.* to 10*l.* gr. RR. 2*l.* to 5*l.*

Julia Domna Pia Felix Aug. wife of Severus: G. RR. 3*l.*—with Caracalla and Geta, RRR. 4*l.*—S. C. 1*s.* with heads of her children and of Septimius Severus 50*s.*—ſome rare rev. 3*s.* to 10*s.*—S. gr. R. 5*s.*—1 B. C. 1*s.*—ſome rev. 5*s.* to 40*s.*—2 B. C. 1*s.* ſome rev. 5*s.*—1 B. col. RRR. 2*l.*—2 B. and 3 B. col. R. 3*s.*—1 B. gr. R. 2*s.* 6*d.*—2 B. gr. C. 1*s.* rev. of Caracalla, RR. 5*s.*—3 B. gr. C. 6*d.*—1 B. Egypt. RR. 10*s.*—medallions, gr. and lat. RRRR. 10*l.*

Marcus Aurelius Severus Antoninus Aug. (CARACALLA * A. C. 211.) G. C. 1*l.*—with Septimius Severus and Julia, 3*l.*—ſome rare rev. 2*l.* to 5*l.*—S. C. 1*s.*—with heads of Severus, Julia, and Geta,

* The coins of Caracalla not being eaſily diſtinguiſhed from thoſe of Elagabalus, the names being the ſame, a few marks may be neceſſary. Caracalla has commonly the title GERM*anicus*, or BRIT*annicus*, which the other never has. Elagabalus bears moſt commonly FEL*ix*. Caracalla ſeldom is ſtyled IMP. Elagabalus always. But the moſt certain mark is the ſun, delineated like an aſteriſk, and thence by medalliſts vulgarly termed a ſtar, which is almoſt always ſeen on coins of Elagabalus, behind or before the figures on the reverſe. It is well known that he was prieſt of the ſun, and thence the mark; which may likewiſe be found on coins of Julia Soæmias his mother, and on others. Some French writers will have it, that this badge appears alſo on one or two coins of Caracalla, which I muſt beg leave to impute to miſtake till the ſtrongeſt proof ſhall ariſe of their poſition, which I ſtrongly ſuſpect to be quite void of foundation.

2*l.*—

2*l.*—ſome rare rev. from 3*s.* to 30*s.*—s. gr. R. 5*s.*—s. medallions, gr. RRR. 2*l.*—brittle braſs of Egypt, C. 1*s.*—1 B. C. 1*s.*—ſome rev. from 3*s.* to 30*s.*—2 B. C. 1*s.*—ſome rev. from 3*s.* to 20*s.*—1 B. col. R. 5*s.* except Antioch in Syria.—2 and 3 B. col. C. 1*s.*—1 B. gr. C. 1*s.* with heads of Caracalla and Geta, RR. 30*s.*—2 B. gr. C. 1*s.* with Julia, 7*s.* 6*d.*—2 or 3 B. gr. rev. of Geta; or Plautilla face to face, 10*s.*—1 B. Egypt. RR. 10*s.*—Medallions of B. gr. R. 10*s.* to 5*l.*—Lat. RRRR. 20*s.*—s. medallions, 2*l.* B. 3*l.*

Plautilla, wife of Caracalla: G. RRR. 4*l.*—s. C. 1*s.*—ſome rev. 4*s.*—with Caracalla, 3*l.*—1 B. RRRR. 10*l.*—nearly 1 B. RRR. 4*l.*—2 B. R. 5*s.*—1 B. of *Tyre*, RRR. 4*l.*—3 B. col. RR. 5*s.*—1 B gr. RRR. 2*l.*—2 and 3 B. gr. R. 2*s.* 6*d.*—Medallions of braſs Gr. RRR. 5*l.*

Publius, or Lucius Sept GETA Aug. (A. C. 211 to 212.): G. RRR. 5*l.*—gr. RRRR. 6*l.*—s. C. 1*s.* with heads of Sept Severus, Julia, or Caracalla, 2*l.*—other rare rev. from 5*s.* to 30*s.*—s gr. RR. 7*s.* 6*d.*—Syrian medallions of bad ſilver, RR. 15*s.*—1 B R. 5*s.* *—ſome rev. 15*s.* to 30*s.*—2 B. C. 1*s.* 6*d.*—ſome reverſes, 10*s.*—1 B. col RRR. 50*s.*—2 and 3 B. col. R. 1*s.* 6*d.*—1 B. gr. RR. 10*s.*—2 and 3 B. gr. C. 6*d.*—Medallions, B. gr. and lat. RRR. 6*l.*

Marcus Opelius Sev. MACRINUS Aug. (A. C. 217.): G. RRR. 5*l.*—s. R. 2*s*, 6*d.*—triumphal chariot, 3*l.*—Syrian medallions of baſe metal, R. 10*s.*—1 B. R. 10*s.*—ſome rev. 1*l.* to 50*s.*—2 B. C. 1*s.*—ſome rev. 5*s.*—1 B. col. RRR. 30*s.*—2 and 3 B. R. 5*s.*—1 B. gr. RR. 1*l.*—2 B. gr. R. 3*s.*—with Diadume-

* The braſs coins of Geta Auguſtus repreſent him with a long beard, and with a countenance of at leaſt 40 years of age, tho, if we credit hiſtory, he was killed at 23. The ſilver coins are almoſt all ſtruck when he was quite a boy and Cæſar. Caracalla, who was ſlain at 29, has likewiſe a very ancient phyſiognomy on his coins.

nianus,

nianus, 15*s.*—3 B. gr. R. 2*s.* 6*d.*—Egyptian, R. 2*s.* 6*d.*—lat. Medallions of B. RRRR. 10*l.*—gr. RRR. 5*l.*

Mar. Opel. Ant. DIADUMENIANUS Cæſar Aug. (A. C. 217.): G. RRRR. king of France's coſt 42*l.*—S. RR. 12*s.*—*Fides Militum*, 2*l.*—1 B. RR. 2*l.*—2 B. R. 5*s.*—1 B. of *Berithus*, RRRR. 3*l.*—*Laodicea*, 4*l.*—2 and 3 B. col. RR. 12*s.*—1 B. gr. RRR. 3*l.*—2 and 3 B. gr. R. 5*s.*

M. Aur. Antoninus Aug. (ELAGABALUS, A. C. 218.): G. R. 2*l.*—S. C. 1*s.*—rev. of Soemias, 30*s.*—ſome reverſes, 5*s.* to 25*s.*—1 B. R. 7*s.* 6*d.*—ſome rev. 10*s.* to 20*s.*—2 B. C. 1*s.*—ſome rev. 4*s* to 8*s.*—1 B. col. ſave Antioch, RR. 10*s.*—2 and 3 B. col. R. 2*s.* 6*d.*—1 B. gr. R. 5*s.*—2 and 3 B. gr. C. 6*d.*—Egypt. C. 1*s.*—B. medallions, lat. RRRR. 10*l.* gr. RRR. 5*l.*

Julia Cornelia Paula Auguſta, firſt wife of Elagabalus: G. RRR. 10*l.*—S. R. 2*s.* 6*d.*—ſome rev. 7*s.* 6*d.*—1 B. RR. 30*s.*—rev. of three *Monetæ*, 3*l.*—2 B. R. 7*s.* 6*d.*—1 B. col. RRR. 3*l.*—2 and 3 B. col. RR. 10*s.*—1 B. gr. RRR. 3*l.*—2 and 3 B. gr. R. 10*s.*—Egyptian, R. 2*s.* 6*d.*

Julia Aquilia Severa, ſecond wife of Elagabalus: G. RRRR. 21*l.*—S. RR. 10*s.*—with rev. of two fig. 1*l.*—1 B. RR. 2*l.*—2 B. R. 10*s.*—2 and 3 B. col. RRR. 15*s.*—1 B. gr. RRR. 5*l.*—2 and 3 B. gr. RRR. 1*l.*—Egypt. R. 5*s.*

Annia Fauſtina, third wife of Elagabalus: S. unique in king of Spain's cab. 40*l.*—1 B. RRRR. 30*l.*—2 and 3 R. col. RRR. 2*l.*—2 B. gr. RRR. 3*l.*—2 and 3 B. Egypt. RR. 1*l.*

Julia Soemias Aug. mother of Elagabalus: G. RRR. 6*l.*—S. C. 1*s.*—rev. of Caracalla, RRR. 30*s.*—1 B. R. 5*s.*—with Cybele, 30*s.*—2 B. C. 2*s.*—2 and 3 B. col. RRR. 1*l.*—1 B. gr. RR. 1*l.*—2 B. gr. 10*s.*—3 B. gr. R. 5*s.*—2 B. Egypt. R. 3*s.*

Julia Mæſa, grandmother of Elagabalus: G. RRR. 8*l.*—s. c. 1*s.*—conſecration, lately diſcovered, 2*l.*—1 B. c. 1*s.*—conſecration, 2*l.*—2 B. c. 6*d.*—1 B. col. RRR. 30*s.*—2 and 3 B. col. R. 10*s.*—1 B. gr. R. 10*s.*—2 and 3 B. gr. c. 1*s.*

M. Aur. Sev. ALEXANDER Aug. (A. C. 222.): G. c. 1*l.*—ſome rev as Mamæa, &c. 5*l.* *—G. medallions, 25*l.*—s. c. 1*s.*—ſome 10*s.* to 2*l.*—1 B. c. 1*s.*—ſome 4*s.* to 4*l.*—2 B. c. 6*d.*—ſome from 2*s.* to 20*s.*—2 B. with Orbiana, RRR. 2*l.*—with Mamæa, RR. 10*s.*—1 B. col. (ſave Antioch) RR. 10*s.*—2 and 3 B. col. R. 2*s.*—1 B. gr. R. 2*s.*—2 and 3 B. gr. c. 6*d.*—2 B. gr. with Mæſa, RRR. 1*l.*—1 B. Egypt. c. 1*s.*—2 B. eg. c. 1*s.*—ſave with *Cæſar.*—B. medallions, lat. RRRR. 15*l* gr. 10*l.*

Barbia Orbiana Aug. laſt wife of Alexander Severus: G. RRRR. 25*l.*—s. R. 5*s.*—*Pudicitia*, 1*l.*—1 B. R. 15*s.*—2 B. R. 5*s.*—1 B. gr. of *Sida*, RRR. 4*l.*—2 and 3 B. gr. RRR. 1*l.*—2 B. Egypt. RRR. 1*l.*

Julia Mamæa, mother of Alexander: G. RRR. 4*l.*—s. c. 1*s.*—1 B. c. 1*s.*—2 B. c. 6*d.*—ſave two rev. *Felicitas Perpetua*, 1*l.* and *Matri Caſtrorum*, 10*s.*—1 B. col. RR. 10*s.*—2 and 3 B. col. R. 5*s.*—1 B. gr. R. from 7*s.* 6*d.* to 15*s.*—2 and 3 B. gr. R. 2*s.* 6*d.*—1 B. Egypt. R. 5*s.*—latin medallions of B. RRRR. 21*l.*

—*Uranius Antoninus*, a tyrant in Germany, in the reign of Alexander Severus: G. unique in cab. of king of France, valued at leaſt at 60*l.*

C. J. Verus MAXIMINUS Aug. (Maximin I. A.

* Lampridius tells us, that Alexander Severus firſt coined *ſemiſſes* and *tremiſſes* of gold: whence the *aureus*, or complete coin, was firſt termed *ſolidus*. M. Beauvais does not mention theſe *halves* and *thirds*, ſo it is to be ſuppoſed none are found; and, as I have ſeen none, I could not venture to ſupply them. A variety, however, occurs firſt in the ſilver coinage about this period, for now are found denarij of three ſizes. The largeſt weighing about 84 grains, the middle 60, and the ſmall about 36.

c. 235.): G. RRR. 4*l*—*Liberalitas*, 8*l*.—S. C. 1*s*.—ſome rev. 5*s*. to 15*s*.—1 B. C. 1*s*.—ſave ſome from 3*s*. to 15*s*.—2 and 3 B. C. 6*d*.—ſome rare rev. 3*s*. to 15*s*.—2 B. col. RRR. 15*s*.—3 B. col. RR. 4*s*.—1 B. gr. RR. 1*l*.—2 B. gr. R. 5*s*.—with his ſon, RRR. 1*l*.—3 B. gr. R. 1*s*. 6*d*.—Egypt. R. 2*s*.—B. medallions, lat. RRRR. 21*l*.—gr. RR. 5*l*.

Paulina, wife of Maximin I. S. RR. 1*l*.—1 B. R. 10*s*.—car of conſecration, RRR. 30*s*.

C. J. V. Maximus Cæſar: S. RR. 10*s*.—1 and 2 B. C. 2*s*.—1 B. *Victoria Augg.* RRR. 2*l*.—2 and 3 B. col. RR. 10*s*.—1 B. gr. RR. 30*s*.—2 and 3 B. gr. R. 5*s*.—B. medallions, gr. RRRR. 25*l*.

M. Ant. GORDIANUS AFRICANUS Aug. (I. A. C. 236.): G. RRRR. 10*l*.—S. RRR. 4*l*.—medallions of baſe metal of Egypt. RR. 1*l*.—1 B. RR. 2*l*.—3 B. RRR. 4*l*.—2 B. Egypt. RR. 1*l*.

M. Ant. GORDIANUS AFRICANUS Aug. the younger (II. A. C. 236.): S. RRR. 4*l*.—Egyptian baſe metal medallions, RRR. 50*s*.—1 B. RR. 2*l*.—2 B. Egypt. RRR. 2*l*.

Decimus Cælius BALBINUS Aug. (A. C. 238.): G. RRRR. 21*l*.—S. R. 4*s*.—ſome rev. 10*s*.—medallions of Egyptian metal, RR. 1*l*.—1 B. R. 5*s*.—ſome 30*s*.—2 B. RRR. 2*l*.—B. medallions gr. from 2*l*. to 4*l*. according to their conſervation.—2 B. gr. RR. 30*s*.—2 B. Egypt. RR. 10*s*.

M. Cl. PUPIENUS Max. Aug. (A. C. 238.): G. RRRR. 21*l*.—S. R. 4*s*.—ſome 10*s*.—1 B. R. 5*s*.—ſome rev. 15*s*. and 30*s*.—2 B. RRR. 2*l*.—B. medallions gr. RRR. from 2*l*. to 4*l*.—1 B. gr. RRR. 3*l*.—2 B. gr. RR. 1*l*.—Egyptian medallions, 1*l*.

M. Ant. GORDIANUS PIUS Aug. (III. A. C. 239): G. C. 1*l*.—ſave ſome rev.—S. C. 1*s*. with *Cæſar*, RR. 10*s*.—S. medallions gr. RR. 10*s*.—1 B. C. 1*s*.—ſome from 4*s*. to 30*s*.—2 B. C. 6*d*.—ſome from 2*s*. to 20*s*.—1 B. col. R. 3*s*.—2 and 3 B. col. R. 2*s*.—1 B. gr.

c. 1*s*.—with Abgarus, 10*s*.—with Tranquillina, 2*l*.—2 B. gr. c. 6*d*.—eg. with Serapis, 5*s*.—with head of Abgarus on rev. c. 1*s*.—B. medallions lat. RRRR. 25*l*. gr. RR. 5*l*. to 10*l*.

Sabina Tranquillina, wife of Gordian III. s. RRRR. 10*l*.—s. *quinarius*, RRRR. 10*l*.—1 B. RRRR. 12*l*.—2 B. RRR. 5*l*.—1 B. col. RRR. 3*l*.—2 and 3 B. col. RR. 1*l*.—1 B. gr. RR. 1*l*.—2 B. gr. RR. 10*s*.—with Gordian, RRR. 1*l*.—3 B. gr. RR. 10*s*.—Medallions, gr. RRR. 5*l*.

Marcus Julius PHILIPPUS Aug. (A. C. 244.): G. RRR. 5*l*.—s. c. 1*s*.—with Otacilia, and Philip the ſon, RRR. 3*l*.—ſome other rev. from 2*s*. 6*d*. to 6*s*.—s. medallions, lat. RRR. 30*s*.—1 B. c. 1*s*.—ſome from 2*s*. to 2*l*.—2 B. c. 1*s*.—ſome 2*s*. to 15*s*. 1 B. col. RR. 10*s*.—ſave *Viminacium* 3*s*.—2 and 3 B. col. R. 1*s*. 6*d*.—1 and 2 B. gr. c. 1*s*.—with Philip the ſon and Otacilia, RR. 7*s*. 6*d*.—Egypt. R. 2*s*.—B. medallions, lat. RRR. 10*l*.—with Philip the ſon and Otacilia, RRRR. 30*l*.—gr. RR. 5*l*.

Marcia Otacilia Severa, wife of Philip the elder: G. RRR. 5*l*.—*Securitas Orbis*, 8*l*.—s. c. 1*s*.—with her portrait on both ſides, RR. 10*s*.—Syrian medallions, s. RR. 15*s*.—1 B. c. 1*s*.—ſome 2*s*. to 12*s*.—2 B. c. 1*s*.—1 and 2 B. col. R. 4*s*.—3 B. col. RR. 15*s*.—1, 2, and 3 B. gr. c. 2*s*.—B. medallions, gr. and lat. RRRR. 20*l*.

Marcus Julius PHILIPPUS Aug. (Philip the younger, A. C. 246.): G. RRR. 5*l*.—*Pietas Augg.* 6*l*.—s. c. 1*s*.—ſave without the diadem.—1 B. c. 1*s*.—ſome rev. as the ſea-horſe, 10*s*.—2 B. c. 1*s*.—ſome rev. 5*s*.—1 B. col. (ſave Antioch) RR. 7*s*. 6*d*.—2 and 3 B. col. RR. 4*s*.—1 B. gr. RR. 5*s*. to 20*s*.—2 B. gr. c. 1*s*.—rev. of the Three Furies ſtruck at Antioch, 10*s*.—3 B. gr. c. 6*d*.—B. medallions lat. and gr. RRR. 2*l*. to 10*l*.

P. Car-

P. Carvilius *Marinus* Aug. (in Pannonia) 1 B. gr. RRRR. 5*l*.—2 B. gr. RRR. 1*l*.

Ti. Cl. Mar. *Pacatianus* Aug. (in Gaul *) s. RRRR. 8*l*.

Cn. Meſſius Q. Trajanus DECIUS Aug. (A. C. 250.) : G. RRR. 3*l*.—s. C. 1*s*.—*Victoria Germanica*, 7*s*. 6*d*.—1 B. C. 1*s*.—*Cæs. Decennalia Fel.* 2*l*.—2 B. C. 1*s*.—1 B. col. R. 3*s*.—2 and 3 B. col. R. 2*s*.—of *Rheſæna*, with Etruſcilla, 10*s*.—1 B. gr. R. 2*s*. 6*d*.—2 B. gr. C. 1*s*.—with Herennius, RR. 10*s*.—3 B. gr. C. 6*d*.—2 and 3 B. Egypt. R. 2*s*.—B. medallions lat. RRR. 5*l*.—ſave *Felicitas Sæculi*, and *Victoria Aug.* C. 2*s*.—gr. RRR. 2*l*. to 5*l*.

Herennia Etruſcilla Aug. wife of Decius : G. RRR. 4*l*.—s. C. 1*s*.—*Sæculum novum*, 5*s*.—Syrian medallions of bad ſilver, RR. 1*l*.—1 B. R. 2*s*.—2 B. C. 1*s*.—*Pudicitia Aug.* with three figures, 10*s*.—1 B. col. RR. 10*s*.—2 and 3 B. col. R. 3*s*.—1 B. gr. ſave *Samos*, RR. 15*s*.—2 B. gr. R. 3*s*.—3 B. gr. RR. 4*s*.—B. Egypt. RR. 5*s*.—B medallions lat. RRR. 10*l*.—ſave that with the figure of *Pudicitia* ſitting, 10*s*.

Q. HERENNIUS Etruſcus Meſſius Decius Aug. (A. C. 250.) : G. RRRR. 21*l*.—s. C. 1*s*.—ſome rev. 5*s*. to 15*s*.—s. medallions lat. RRR. 3*l*.—1 B. R. 5*s*. with rev. of inſtruments of ſacrifice, 15*s*.—with title of Emperor, RR. 1*l*.—2 B. R. 3*s*.—1 B. col. RR. 10*s*.—2 B. col. R. 5*s*.—3 B. col. RRR. 15*s*.—1 and 2 B. gr. RR. 10*s*.—3 B. gr. R. 7*s*.—B. medallions, gr. RRRR. 20*l*.

C. Valens HOSTILIANUS Meſſius Quintus or Covintus Aug. (A. C. 250.) : G. RRRR. 21*l*.—s. R. 2*s*. 6*d*.—with quality of Emperor, 5*s*.—ſome rev. 10*s*.—1 B. R. 7*s*. 6*d*.—ſome 1*l*.—title of Emperor, RR. 1*l*.—2 B.

* His coins are moſtly found in Champagne. Eutropius, lib. 9. ſays of Decius, *Bellum civile quod in Gallia motum fuerat oppreſſit.* Khell plauſibly thinks this applies to Pacatian. *Suppl. ad Vaill.*

RR. 10s.—*Romæ Eternæ*, 1*l*.—1 B. col. RR. 10s.—2 B. col. RR. 5s. with Herennius, RRR. 1*l*.—3 B. col. RR. 5s.—1 B. gr. RRR. 3*l*.—2 B. gr. RR. 1*l*.—3 B. gr. RR. 15s.—B. medallions lat. RRR. 10*l*.

C. Vibius Trebonianus GALLUS Aug. (A. C. 253.): G. RRR. 5*l*.—S. C. 1s.—with *Gallus Aug.* only, RRR. 1*l*.—S. *quinarij*, RR. 5s.—1 B. C. 1s.—ſome 7s.—2 B. C. 1s.—1 B. col. R. 5s.—2 and 3 B. col. R. 2s. 6*d*.—1 B. gr. R. 10s.—2 B. gr. R. 7s.—3 B. gr. R. 5s.—2 B. Egypt. R. 3s.—B. medallions, gr. and lat. RRR. 2*l*. to 20*l*.

C. Vibius VOLUSIANUS Aug. (A. C. 253.): G. RRR. 5*l*.—S. C. 1s.—1 B. R. 10s.—2 B. R. 5s.—1 B. col. RR. 7s. 6*d*.—2 and 3 B. col. R. 2s.—1 B. gr. RR. 15s.—2 B. gr. RR. 10s.—3 B. gr. R. 5s.—2 B. Egypt. R. 3s.—B. medallions, gr. RRRR. 30*l*.

C. or M. Julius Aemilius *Aemilianus* Aug. (in Italy) G. RRRR. 20*l*.—S. R. 2s. 6*d*.—1 B. RRR. 3*l*.—2 B. RRR. 2*l*.—3 B. RRR. 1*l*.—1 B. col. RRRR. 4*l*.—2 B. RRR. 1*l*.—1 B. gr. RRRR. 5*l*.

Publius Licinius VALERIANUS Aug. (I. A. C. 255.): G. RRR. 3*l*.—S. C. 1s.—ſome to 7s.—1 B. R. 5s.—*Felicitas Auguſtorum*, with the car 2*l*.—2 B. R. 5s.—with Gallienus, 1*l*.—3 B. C. 2*d*.—1 B. col. R. 3s.—2 and 3 B. col. R. 2s.—1 B. gr. from 2s. to 7s. 6*d*.—2 and 3 B. gr. C. 1s.—with Gallienus and Valerian the younger, 15s.—B. medallions lat. RRR. 10*l*. gr. RR. 5*l*.

Mariniana, ſecond wife of Valerian, S. R. 2s. 6*d*.—1 B. RR. 10s.—2 B. R. 5s.—3 B. R. 2s.

P. L. Egnatius GALLIENUS Aug. (A. C. 260. to 267.): G. R. 2*l*.—ſome 4*l*.—*Gallienæ Aug.* 8*l*.—G. medallions, RRR. 8*l*.—S. C. 1s.—ſome to 10s. The legions 2s. to 5s.—S. medallions, RRR. 2*l*.—S. *quinarii*, R. 2s. 6d.—1 B. R. 10s.—ſome 15s.—2 B. R. 5s.—ſome 10s. to 1*l*.—3 B. C. 2*d*.—1 B. col. R. 3s.—2 and 3 B. col. R. 2s.—1 B. gr. R. 5s.—2

and

and 3 B. gr. R. 5*s*.—B. medallions lat. RRR. 5*l*. to 10*l*. ſave *Moneta Aug.* 1*l*.—conſecrations of his predeceſſors in ſilver, C. 2*s*.

Julia Cornelia Salonina Aug. wife of Gallienus: G. RRR. 5*l*.—S. C. 1*s*.—1 B. R. 10*s*.—*Aequitas Publica*, 1*l*.—2 B. R. 2*s*.—3 B. C. 6*d*.—1 B. col. RR. 10*s*.—2 and 3 B. col. R. 3*s*.—1 B. gr. R. 7*s*.—2 and 3 B. gr. C. 1*s*.—2 and 3 B. Egypt. C. 1*s*.—B. medallions lat. RRR. 10*l*. gr. RRRR. 20*l*.

After this time there are very few * colonial coins.

P. L. VALERIANUS Aug. (II. the brother of Gallienus, A. C. 263 to 267.) G. RRR. 5*l*.—S. C. 1*s*.—1 B. RRR. 2*l*.—rev. of *Jovi Creſcenti*, 4*l*.—2 B. RR. 7*s*.—3 B. C. 3*d*.—1 B. gr. RR. 1*l*.—2 and 3 B. gr. R. 5*s*.

Cornelia Supera, wife of Valerian II. S. RRRR. 10*l*.—2 B. gr. RRR. 8*l*.

P. L. Cor. SALONINUS VALERIANUS Aug. (III. the ſon of Gallienus, A. C. 263 to 265.) G. RRR. 5*l*.—S. C. 1*s*.—title of Aug. RR. 1*l*.—1 B. RRR. 30*s*.—2 B. R. 5*s*.—3 B. C. 2*d*.—1 B. gr. RR. 1*l*.—2 and 3 B. gr. R. 3*s*.—with CEBACTOC, RR. 10*s*.—3 B. gr rev. of Gallienus, RRR. 1*l*.—B. medallions lat. RRR. 30*l*.

Druantilla Aug. S: RRRR. 30*l*. †.

M. Fulvius *Macrianus* Aug. (in Perſia) ‡ 2 and 3 B. gr. Egypt, RRR. 2*l*.

T. Ful-

* M. Beauvais ſays, *none*, tho his own pages confute him.

† There are only two coins of this lady known; one in the cabinet of the Emperor of Germany, and another in that of Count Arioſto. Beauvais knew not of them: but Khell, in his Supplement to Vaillant, *Vien.* 1767, 4to, is ſufficient authority.

‡ Trebellius Pollio having heard of the thirty tyrants of Athens wanted to make the like number in the reign of Gallienus; and they indeed amount to near as many. There were thirteen whoſe coins are known. Uſurpers whoſe coins have not been found are Cyriades, Ingenuus, Odinathus, Herodinianus, Baliſta, Valens, Calpurnius Piſo, Cæſtius Aemilianus, Saturninus, Trebellianus, Celſus, Cenſorinus, Herennianus, Timolaus, Mæ-

T. Fulvius Junius *Macrianus* Aug. ſon of the former. Baſe s. RR. 10*s*.—3 B. RR. 10*s*.—2 B. gr. RRR. 1*l*. 3 B. Egypt, RR. 5*s*.

Fulvius *Quietus* Aug. (in Syria) Baſe ſilver, and 3 B. RR. 10*s*.—2 B. gr. RRR. 1*l*.—2 B. Egypt. RRR. 1*l*.—3 B. Egypt. RR. 10*s*.

Septimia *Zenobia* Aug. (in Palmyra, Syria, and Egypt): gr. s. RRR. 5*l*.—2 B. Egypt. RRR. 4*l*.

M. C. Latienus *Poſtumus* Aug. (in Gaul) G. RR. 2*l*.—with his ſon, RRR. 5*l*.—G. *quinarij*, RRR. 3*l*.—Baſe s. C. 1*s*.—with two portraits, RR. 1*l*.—1 B. C. 2*s*.—ſome 5*s*. to 1*l*.—2 B. C. 1*s*.—ſome 5*s*. to 20*s*.—B. medallions lat. RRR. 3*l*.

C. J. C. *Poſtumus* Aug. he only appears on his father's coin: G. RRR. 5*l*.—Baſe s. RRR. 2*l*.—1 B. RRR. 2*l*.

Ulpius Corn. *Lælianus* Aug. (in Gaul): G. RRRR. 10*l*.—s. RRR. 4*l*.—Baſe s. and 3 B. R. 2*s*.

M. Piauvonius *Victorinus* Aug. (in Gaul): G. RRR. 5*l*.—s. RR. 1*l*.—Baſe s. R. 10*s*.—3 B. C. 2*d*.—conſecration, R. 3*s*.

L. Aur. Piauv. *Victorinus* Aug. Baſe s. R. 2*s*.—3 B. R. 2*s*. both have *Æquitas Aug.*

Aurelia *Victorina* Aug. mother of Victorinus the elder, 3 B. RRRR. 2*l*.

M. A. *Marius* Aug. (in Gaul): G. RRRR. 10*l*.—Baſe s. R. 10*s*.—3 B. R. 2*s*.—*Pacator orbis*, 10*s*.

Manius Acilius *Aureolus* Aug. (in Illyricum): G. RRRR. 20*l*.—3 B. RRR. 2*l*.

Regalianus Aug. s. RRRR. 30*l*. †

nius: in number ſixteen. So that the whole make 28: and taking a tyrant or two from the two ſucceeding reigns of Claudius Gothicus, and Aurelian, which can ſpare them, the round 30 may ſtand. In the ſucceeding reigns no coins of Firmius, Lollianus, Ælianus, Saturnius, Proculus, Bonoſus, Aquilius Sabinus, Achilleus, Narſeus, are yet known.

† Firſt given by Khell, and unknown to Beauvais.

M. A.

M. A. CLAUDIUS Aug. (commonly called GOTHICUS, A. C. 267.): G. RRRR. 10*l.*—S. RRR. 2*l.*—B. medallions, RR. 10*s.*—2 B. R. 2*s.*—col. of Antioch of Piſidia, RR. 10*s.*—1 B. gr. RR. 1*l.*—1 B. Egypt. RR. 1*l.*—2 and 3 B. eg. C. 1*s.*—3 B. lat. C. 2*d.*—ſome, as *Regi artis*, 10*s.* *

M. A. Cl. QUINTILLUS Aug. G. RRRR. 30*l.*—Baſe S. RR. 10*s.*—3 B. lat. C. 6*d*—3 B. eg. RR. 5*s.*

L. Domitius AURELIANUS Aug. (A. C. 270.): G. RR. 2*l.*—G. medallions, RRR. 10*l*—Baſe S. R. 10*s.*—Small B. medallions lat. rev. of Severina, R. 3*s*—Small medallions of Egypt, with Athenodorus, RRRR. 3*l.*—2 B. lat. C. 6*d.*—with *Sol Dominus Imp. Rom.* 10*s.*—3 B. lat. and eg. C. 2*d.*

* From Claudius Gothicus to Diocletian there are no ſilver coins, ſays M. de la Baſtie; no good ſilver according to Beauvais. Of Florianus, Probus, and the family of Carus, even baſe ſilver denarij are extremely rare, and worth 2*l.* each: if any in fine ſilver occur, they may be held unique. Collectors ſupply the place of ſilver, in this interval, with copper waſhed with ſilver; nay, with the copper of Frobus, which is only waſhed with tin. But theſe coins were never held ſilver currency in any period of the empire, for they are common in reigns when good ſilver is alſo frequent; that of Gallienus for example; not to add, that *quinarij* of good ſilver occur in theſe very reigns to which ſo bad a coinage is aſcribed; and who will ſuppoſe that the denarius was of waſhed copper, and its half of good ſilver? The denarij waſhed with ſilver, or with tin, were evidently the *denarij ærei* of the age of Aurelian; and had no more concern with ſilver currency than the black-money, and tin half-pence, of modern times. They who form ſequences in diſtinct metals ought to keep the copper waſhed with ſilver, or with tin, among the ſeries of ſmall braſs, or more properly apart by itſelf; but upon no account to blend it with the ſilver currency. It is truly riſible to ſee ſuch collectors mixing theſe coins with ſilver, or with braſs, juſt as the waſhing happens to be in better, or worſe, preſervation; nay, ſome are ſo ignorant as to pronounce the freſh ones ſilver currency of the period!

Theſe remarks ought likewiſe to be applied to the Egyptian coins of brittle braſs; and thoſe of the ſame country in billon, or thoſe waſhed with ſilver. The latter two articles ought to be kept apart from the firſt by formal collectors, were it only on account of their colour.

Ulpia

Ulpia Severina, wife of Aurelian: G. RRR. 3*l.*—Base s. R. 2*s.*—B. medallions rev. of Aurelian, R. 2*s.*—2 and 3 B. c. 6*d.*—2 B. eg. R 5*s.*—3 B. eg. c. 6*d.*

Heroias or Hermias *Vabalathus* Aug (in Palmyra) third son of Zenobia, received the title of Augustus from Gallienus. Base s. and 3 B. lat. R. 3*s.*—Same without the bust of Aurelian, RRR. 2*l.*—2 B. eg. RR. 10*s.*—3 B. eg. c. 6*d.*—2 B. gr. with his head only RRR. 4*l.*

P. Piyesuvius *Tetricus* Aug. (in Gaul) G. RRR. 4*l.*—with G. for *Gneius*, RRRR. 5*l.*—with his son, RRRR. 6*l.*—Base s. RR. 7*s*—B. medallions, RRRR. 20*l.*—3 B. c. 3*d.*—with his son in front, RRR. 2*l.*

C. Piyesuvius *Tetricus* Cæsar, G. RRR. 10*l.*—Base s. RR. 7*s.* 6*d.*—3 B. c. 6*d.*

M. Cl. TACITUS Aug. (A. C. 275.): G. RR. 2*l.*—Base s. RR. 5*s.*—B medallions, RRR. 30*s.*—2 B. RRR. 10*s.*—3 B. c. 2*d.*—2 B. eg. RR. 3*s.*—3 B. eg. R. 1*s.*

M. Annius FLORIANUS Aug. (A C. 276.): G. RRR. 4*l.*—B. medallions, R. 10*s.*—2 B. R. 5*s.*—3 B. c. 3*d.*

M. Aur. PROBUS Aug. (A. C. 276.): G. RR. 2*l.*—some 4*l.*—G. medallions, RRR. 8*l.*—s *quinarii*, RRR. 10*s.*—B medallions, RR. 1*l.*—2 B. RR. 10*s.*—3 B. c. 1*d.*—with the Consulates around the bust, R. 2*s.* 6*d.*—3 B. eg. c. 6*d.*

M. A. CARUS Aug. (A. C. 282.): G. RR. 2*l.*—*Domino et Deo Caro*, 4*l*—s. *quinarii*, RRR. 2*l.*—B. medallions, RR. 1*l.*—with Carinus and rev. the four seasons, RRRR. 10*l.*—2 and 3 B. with his head and the sun in front, RR. 30*s.*—3 B. lat. struck in Egypt, C. 6*d.*

M. A. NUMERIANUS Aug. (A. C 282.): G. RRR. 4*l.*—s. *quinarij*, RRR. 2*l.*—B. medallions, RR. 1*l.*—2 B. RR. 10*s.*—3 B. C. 3*d*—3 B. eg. C. 3*d.*

M.

M. A. CARINUS Aug. (A. C. 282.): G. RRR. 4*l.* —with Numerian, RRRR. 8*l.*—S. *quinarij*, RRR. 2*l.* —B. medallions, RR. 1*l.*—ſome 2*l.*—2 B. RR. 10*s.* —3 B. lat. and Egypt. C. 3*d.*

Magnia Urbica, wife of Carinus*: G. RRRR. 12*l.* —S. RRR. 4*l.*—B. medallions, RRR. 2*l.*—2 B. RR. 10*s.*—3 B. R. 5*s.*

Nigrinianus, S. RRRR. 10*l.*—2 B. RR. 1*l.*—3 B. RR. 5*s.*

M. A. *Julianus* Aug. (Pannonia): G. RRRR. 10*l.*— S. RRRR. 5*l.*—3 B. RRRR. 2*l.*

C. V. DIOCLETIANUS Aug. (A. C. 284.): G. RR. 2*l.*—G. medallions, RRR. 8*l.*—S. R. 2*s.* 6*d.*— ſome rev. 1*l.*—B. medallions, RR. 10*s.*—ſome 30*s.*— 2 B. C. 1*s.*—2 B. Egypt. RR. 10*s.*—3 B. lat and Egypt. C. 2*d.*

M. A. Val. MAXIMIANUS Aug. (I. ſurnamed Herculius, A. C. 285.): G. RR. 2*l.*—thoſe which bear conſulates, as well as thoſe of Dioeletian, are RRR.—G. medallions, RRR. 8*l.*—S R. 2*s.*—ſome 1*l.* —S. medallions, RRR. 2*l.*—B. medallions, RR. 10*s.* to 30*s.*—2 B. C. 1*s.*—with the buſt of Hercules in front, RR. 3*l.*—2 B. eg. with ſame, 10*s.*—3 B. lat. and eg. C. 3*d.*

CONSTANTIUS (I. Chlorus, A. C. 292.): G. RRR. 3*l.*—ſome 4*l.*—S. R. 4*s.*—ſome to 1*l.*—S. medallions, RR. 30*s.*—B. medallions, RRR. 1*l.*—ſave ſome rev. more valuable.—2 and 3 B. C. 6*d.*—3 B. eg. R. 2*s.* 6*d.*—Conſtantius, on conſecration coins of ſmall braſs appears veiled, a ſingularity hard to account for.

Flavia Julia Helena Aug. wife of Conſtantius: G. RRRR. 40*l.*—3 B. C. 6*d.*

Flavia Maximiana Theodora Aug. ſecond wife of Conſtantius, upon divorcing Helena: S. RRR. 2*l.*— 3 B. C. 6*d.*

* M. Beauvais weds Urbica to Carus; but an unique braſs coin, given by Khell, aſſigns her to Carinus.

Galerius

Galerius Val. MAXIMIANUS Cæſ. et Aug. (Maximian II. A. C. 292.) : G. RRR. 3*l.*—ſome 5*l.*—S. R. 4*s.*—ſome 1*l.*—S. medallions, RRR. 3*l.*—B. medallions, RRR. 2*l.*—2 and 3 B. C. 3*d.*—3 B. eg. RR. 5*s.*

From this time there are very few * Greek or Egyptian coins till the reign of Nicephorus about 500 years after.

Galeria Valeria Aug. wife of Maximian II. daughter of Diocleſian : G. RRR. 8*l.*—2 and 3 B. R. 2*s.*

Cn. Salvius *Amandus* Aug. (in Gaul) : 3 B. RRRR. 4*l.*

CARAUSIUS Aug. † (in Britain) : G. RRRR. 21*l.* *Virtus Carauſij* round the buſt, 30*l.*—S. RRR. 3*l.*—3 B. R. 1*s.*—ſome to 1*l.*

Allectus Aug. (in Britain) : G. RRRR. 21*l.*—S. RRR. 3*l.*—3 B. R. 1*s.*—ſome 10*s.*

L. *Domitius Domitianus* Aug. (in Egypt.) : 2 B. RR. 10*s.*—2 B. eg. RRRR. 2*l.*

Flavius Val. SEVERUS Cæſ. et Aug. (A. C. 306.) : G. RRR. 5*l.*—S. medallions, RRR. 3*l.*—B. medallions, RR. 1*l.*—2 B R. 2*s.*—3 B. RR. 5*s.*

C. Gal. Val. MAXIMINUS Cæſ. at Aug. (Maximin II. A C. 306) : G. RRR. 3*l.*—S. *quinarius*, RRRR. 4*l.*—S. medallions, RRR. 2*l.*—B. medallions, RR. 1*l.*—2. B. C. 6*d.*—as *Filius Augg.* RR. 5*s.*—3 B. C. 3*d.*

M. A. Val. *Maxentius* Aug. (in Rome) : G. RRR. 3*l.*—with *Princeps Juventutis*, 4*l.*—S. unique in M. d'Ennery's cab. 6*l.*—B. medallions, RRR. 3*l.*—2 and 3 B. C. 3*d.*

Romulus, ſon of Maxentius : G. unique in cab. of M. Pellerin, who refuſed 50*l.*—S. *quinarius* unique

* M. Beauvais again ſays, *none*, with as little foundation as before.

† Carauſius had his title acknowledged by Diocletian and Maximian, and was therefore a lawful prince, according to every idea we can form of the legal right of a Roman Emperor.

in

in M. d'Ennery's cab. 8*l.*—2 B. RR. 10*s.*—3 B. RR. 10*s.*

Alexander Aug. (in Africa): 2 B. RRRR. 3*l.*—3 B. RRR. 2*l.*

Fl. Val. Licinianus Licinius Cæſ. et Aug. (A. C. 311.): G. RRR. 3*l.*—S. medallions, RRR. 2*l.*—B. medallions, RRR. 3*l.*—2 and 3 B. C. 3*d.*

Fl. Val. Lic. Licinius Cæſar: G. RRR. 5*l.*—3 B. C. 3*d.*

M. *Martinianus* Aug. 3 B. RRR. 2*l.*

Fl. Val. Constantinus Maximus Aug. (I. ſucceeded his father, A. C. 306. reigned alone in 323.): G. R. 1*l.*—ſome 3*l.*—G. medallions, RRR. 5*l.*—S. R. 5*s.*—S. medallions, RRR. 2*l.*—B. medallions, RR. 30*s.*—2 B. C. 6*d.*—with *Filius Aug.* in front and *Genio Filij Augg.* on rev. RRR. 10*s.*—3 B. C. 1*d.* M. Genebrier had 1200.

Flavia Maxima Fauſta Auguſta: G. RRRR. 20*l.*—S. RRR. 2*l.*—B. medallions, RRR. 3*l.*—3 B. C. 6*d.*

Fl. Julius Criſpus Cæſar: G. RRR. 5*l.*—B. medallions, RR. 1*l.*—3 B. C. 2*d.*

Helena, wife of Criſpus, marked N. F. (*nobiliſſima femina*) 3 B. RRR. 10*s.*

Fauſta, N. F. 3 B. RR. 5*s.*

Fl. Jul. Delmatius Cæſar: G. RRRR. 8*l.*—3 B. R. 3*s.*

Fl. Cl. Hannibalianus Rex. (nephew of Conſtantine I.): G. RRRR. 40*l.*—3 B. RRR. 2*l.*

Fl. Cl. Constantinus Junior Cæſ. et Aug. (Conſtantine II. A. C. 340.): G. RRR. 4*l.*—S. medallions, RRR. 2*l.*—baſe S. RR. 10*s.*—B. medallions, RR. 1*l.*—ſome 2*l.*—3 B. C. 2*d.*

Fl. Jul. Constans Cæſ. et Aug. (A. C. 340.): G. [illegible] 12*s.*—ſome rev. 2*l.*—G. medallions, RRR. 5*l.*—S. C. 1*s.*—ſome 10*s.*—S. medallions, RR. 1*l.*—B. medallions, R. 10*s.*—2 and 3 B. C. 3*d.*

Saturninus Aug. (in Egypt): 3 B. RRRR. 3*l.*

Fl. Jul. Val. CONSTANTIUS Cæſar et Aug. (Conſtantius II. A. C. 340): G. C. 10*s.*—ſome 1*l.*—G. *quinarij*, RR. 1*l.*—G. medallions, RRR. 10*l.*—S. C. 1*s.*—ſome 10*s.*—S. medallions, RR. 1*l.* to 2*l.*—B. medallions; RR. 15*s.*—2 and 3 B. C. 3*d.*

Fl. Popilius *Nepotianus*, or F. Nepot. Conſtantinus Aug. 2 and 3 B. RRR. 3*l.*

Vetranio Aug. (in Pannonia): G. RRRR. 20*l.*—S. RRRR. 5*l.*—S. medallions, RRRR. 10*l.*—2 B. RR. 1*l.*—3 B. RR. 10*s.*

Fl. *Magnentius* Aug. (in Gaul): G. R. 1*l.*—G. *quinarij*, RR. 1*l.*—G. medallions, RRR. 10*l.*—S. RR. 10*s.*—ſome 1*l.*—B. medallions, R. 10*s.*—2 and 3 B. C. 3*d.*

Magnus *Decentius* Cæſ. et Aug. (in Gaul): G. RR. 2*l.*—S. RRR. 3*l.*—S. medallion lately diſcovered, RRR. 3*l.*—B. medallions, RR. 1*l.*—2 B. C. 6*d.*—3 B. C. 3*d.*

Fl. Cl. Conſtantius Cæſ. (Gallus): G. RRR. 4*l.*—G. medallions, RRRR. 10*l.*—S. RR. 10*s.*—S. medallions, RRR. 3*l.*—B. medallions, RR. 2*l.*—2 and 3 B. C. 6*d.*

Fl. Cl. JULIANUS Cæſ. et Aug. (Julian II. A. C. 361.): G. R. 1*l.*—ſome 2*l.*—G. medallions, RRRR. 10*l.*—S. C. 1*s.*—ſome rare rev. 5*s.* to 13*s.* as Cæſar, *Spes Reip.* RRR. 2*l.*—S. medallions, RRR. 2*l.*—B. medallions, RR. 10*s.*—2 B. C. 2*s.*—3 B. C. 1*s.*—with his buſt as Serapis, *Deo Serapi*, RR. 10*s.* *

Flavia Julia Helena Aug. wife of Julian II. 3 B. with her name, or *Iſis Faria*, R. 2*s.*

Fl. JOVIANUS Aug. (A. C. 363.): G. RRR. 3*l.*—ſome 4*l.*—S. R. 2*s.*—*Victoria Aug.* 10*s.*—B. medallions, RR. 1*l.*—2 B. R. 2*s.*—3 B. C. 6*d.*

Fl. VALENTINIANUS Aug. (Valentinian I. A. C. 364.)

* There is a ſmall braſs coin apparently ſtruck in this reign, with a Muſe on one ſide *Apolloni Sancto* A. SMA. and the Genius of Antioch on the other *Genio Antiocheni*, i. e. poſuere. It is very rare and curious.

364.) : G. C. 10*s*.—ſome 1*l*.—G. medallions, RRR. 10*l*.—G. *quinarij*, RR. 1*l*.—S. C. 1*s*.—ſome 10*s*.—S. medallions, RR. 30*s*—B. medallions, R. 10*s*.—2 and 3 B. C. 2*d*.

Fl. VALENS Maximus Aug. (A. C. 364.) : G. C. 10*s*.—ſome 30*s*.—G. medallions, RRR. 10*l*.—G. *quinarij*, RR. 1*l*.—S. C. 1*s*.—ſome 5*s*.—S. medallions, RR. 10*s*. to 20*s*.—B. medallions, R. 7*s*. to 14*s*.—2 and 3 B. C. 2*d*.

Procopius Aug. (in Phrygia) : G. RRRR. 10*l*.—S. RRR. 2*l*.—3 B. RRR. 1*l*.

Fl. GRATIANUS Aug. (A. C. 367.) : G. C. 10*s*.—ſome 1*l*.—G. medallions, RRRR. 8*l*.—S. C. 1*s*.—ſome 10*s*.—S. medallions, RRR. 2*l*.—S. *quinarij*, RR. 10*s*.—B. medallions, RR. 10*s*.—2 B. C. 1*s*.—3 B C. 3*d*.—*Gloria novi Sæculi*, R. 2*s*.

Fl. VALENTINIANUS Junior Aug. (VALENTINIAN II. A. C. 375.) : G. C. 10*s*.—G. medallions, RRRR. 10*l*.—S. C. 1*s*.—ſome 10*s*.—S. medallions, RRRR. 4*l*.—B. medallions, RRR. 30*s*.—2 and 3 B. C. 2*d*.

Fl. THEODOSIUS Aug. (Theodoſius I. or Great, A. C. 379.) : G. C. 10*s*.—ſome 1*l*.—S. C. 1*s*.—ſome 7*s*.—S. medallions, RR. 10*s*.—B. medallions, RRR. 5*l*.—2 and 3 B. C. 6*d*.

Aelia Flaccilla Aug. firſt wife of Theodoſius : G. RRR. 3*l*.—S. RRR. 2*l*.—2 and 3 B. R. 2*s*.

Magnus *Maximus* Aug. (in Gaul) : G. R. 1*l*.—ſome 2*l*.—S. R. 5*s*.—ſome 10*s*.—2 and 3 B. C. 6*d*.

Fl. *Victor* Aug. (in Gaul) : G. RRR. 2*l*.—S. R. 5*s*.—3 B. R. 2*s*.

Eugenius Aug. (in Germany) : G. RR. 2*l*.—S. R. 6*s*.—3 B. RRR. 1*l*.

Fl. ARCADIUS Aug. (A. C. 383.) : G. C. 10*s*.—ſome 20*s*.—G. medallions, RRR. 10*l*.—S. C. 1*s*.—ſome 7*s*.—B. medallions, RR. 1*l*.—2 and 3 B. C. 6*d*.

Aelia Eudocia Aug. wife of Arcadius : G. RRR. 3*l*.—S. RRR. 2*l*.—3 B. R. 2*s*.

HONORIUS

HONORIUS Aug. (A. C. 393.) : G. C. 10*s*.—G. medallions, RRR. 10*l*.—S. C. 1*s*.—S. medallions, RR. 1*l*.—B. medallions, RR. 10*s*.—2 and 3 B. C. 6*d*.

CONSTANTIUS Aug. (III. A. C. 400.) : G. RRRR. 20*l*.

Galla Placidia Aug. ſiſter of Arcadius and Honorius : G. RRR. 5*l*.—S. RRR. 2*l*.—S. *quinarij*, RR. 1*l*.—B. medallions, RRR. 6*l*.

Fl. Cl. *Conſtantinus* Aug. G. RR. 2*l*.—S. R. 5*s*.

Conſtans Aug. S. RRR. 2*l*.

Jovinus Aug. (in Gaul) : G. RRR. 3*l*.—S. R. 5*s*.

Sebaſtianus Aug. S. RRR. 2*l*.

Priſcus Attalus Aug. (in Gaul) : G. RRR. 3*l*.—S. RRR. 2*l*.—3 B. RRR. 10*s*.

THEODOSIUS Aug. (II. or The Younger, A. C. 403) : G. C. 10*s*.—ſome rev. 1*l*.—2 and 3 B. C. 6*d*.

Aelia Eudoxia Aug. wife of Theodoſius II. (formerly Athenais) : G. RRR. 3*l*.—S. RRR. 2*l*.—3 B. R. 2*s*.

Johannes Aug. (in Italy) : G. RR. 3*l*.—G. *quinarij*, RR. 2*l*.—S. RRR. 2*l*.—3 B. RRR. 2*l*.

Fl. Placidius VALENTINIANUS Aug. (III. A. C. 424.) : G. C. 10*s*.—G. medallions, RRR. 5*l*.—G. *quinarij*, R. 10*s*.—S. RR. 10*s*.—B. medallions, 10*s*.

Licinia Eudoxia Aug. wife of Valentinian III. G. RRR. 4*l*.

Juſta Grata Honoria, daughter of Conſtantius III. G. RRRR. 8*l*.

Ateula, or *Atila*, king of the Huns : G. *quinarij* C. 5*s*.—S. C. 1*s*.—B. RR. 7*s*. 6*d*.—ſome doubt if the coins inſcribed *Ateula* belong to *Atila*.

Petronius Maximus Aug. (in Africa) : G. RRR. 2*l*.—S. RRR. 2*l*.—3 B. RRRR. 2*l*.

MARCIANUS Aug. (A. C. 450.) : G. RR. 1*l*.—Small G. medallions, RRR. 2*l*.—3 B. RRR. 10*s*.

Aelia Pulcheria Aug. wife of Marcian : G. RRR. 2*l*.—G. *quinarij*, RRR. 2*l*—S. RRR. 2*l*.

Marcus

Marcus Mæcilius Avitus Aug. (A. C. 455.) : G. RRR. 2*l*.—S. RRR. 2*l*.—3 B. RRR. 10*s*.

Leo Aug. (I. A. C. 457) : G. C. 10*s*.—*Virtus Aug*. 1*l*.

Aelia Verina Aug. wife of Leo I. G. RRR. 5*l*.

Julius Majorianus Aug. (A. C. 457.) : G. R. 1*l*.—*Votis multis*, 30*s*.—S. RR. 30*s*.—S. *quinarij*, RR. 1*l*.—3 B. RR. 10*s*.

Libius Severus Aug. (A. C. 461.) : G. C. 10*s*.—G. *quinarij*, C. 5*s*.—S. RR. 10*s*.

Procopius Anthemius Aug. (A. C. 467.) : G. R. 1*l*.—S. RRRR. 5*l*.

Anicius Olybrius Aug. (A. C. 472.) : G. RRR. 5*l*.

Glycerius Aug. (A. C. 472.) : G. RRR. 3*l*.—G. *quinarij*, RR. 1*l*.

Fl. Leo Aug. (Leo II. A. C. 473.) : G. RRR. 2*l*.

Zeno Aug. (A. C. 474.) : G. C. 10*s*.—S. RR. 5*s*.—2 B. RR. 5*s*.—3 B. R. 2*s*.

Fl. Jul. Nepos Aug. (A. C. 474.) : G. RRR. 1*l*.—G. *quinarij*, RR. 10*s*.—S. RRR. 2*l*.

Fl. Romulus, or Momulus Aug. (A. C. 475.) : G. RRR. 2*l*.—G. *quinarij*, RRR. 1*l*.

With the taking of Romulus in Ravenna by Odoacer, the Roman empire ended in the Weſt; and the coins of the Byzantine Emperors are ſo utterly barbarous, that they are bought merely to complete the ſeries in a large cabinet.

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MVSEVM BRITANNICVM

THE END.

CORRECTIONS.

P. 151. Some of our firſt medalliſts inform me, that, upon accurate inſpection and examination, the two Engliſh pennies of Richard I. prove to be ſpurious. Mr. Folkes's Tables, and Snelling's View of the Silver Coinage, led me into this error; which is a proof among many how little the beſt medallic works are to be truſted. Theſe pennies are thought to be the fabrications of a certain collector, notorious in this way, and who muſt ſuppoſe that to embarraſs the path of any ſcience with forgery and futility implies no infamy. In forgeries of antient coin the fiction is, perhaps, ſufficiently atoned by the vaſt ſkill required; and the artiſt may plauſibly alledge, that his intention was not to deceive, but to excite his utmoſt power by an attempt to rival the antient maſters. But no poſſible apology can be made for forging the rude money of former modern times. The crime is certainly greater than that which leads the common coiner to the gallows, inaſmuch as it is committed with more eaſe, and the profit is incomparably larger. The perſon above hinted at may therefore reſt aſſured, that, when his death ſhall have rendered the mention of his name ſafe and free from cruelty, not all his good qualities will prevent its being delivered to poſterity with perpetual contempt and obloquy.

P. 154. One other gold penny of Henry III. is known, ſo that the coin is not unique.

P. 155. l. 7. *For* Henry VI. 1422, *read* Edward IV. 1465.—l. 22. *for* 1461, *read* 1471.

P. 168. l. 17. *For* forty *read* twenty.

P. 190. ll. 19 and 23. *For* crown *read* teſtoon.

P. 192. l. 21. The Scotiſh coronation medal is very common in ſilver, and ſometimes riſibly bears the legend EX AVRO, &c. in that metal.

P. 203. Ever ſince Charles II. publiſhed the guinea, our gold coinage has been, and now is, only 22 carats fine and 2 alloy.

P. 210, *note*. *For* Ramage's half-crown, *read* Blondeau's half-crown in very remarkable preſervation.

P. 212. l. 24. The firſt piece marked on the edge is a ſilver *piedfort* of Charles IX. of France, dated 1573. The firſt medal

is one in ſilver of George Frederic Marquis of Brandenburg, dated 1589: the legend on the edge of which laſt is, CONCORDIA RES PARVÆ CRESCVNT, DISCORDIA RES MAXIMÆ DILABVNTVR. G. F. M. B. SACRUM. 1589. Both theſe pieces are in the poſſeſſion of Mr. Miles, and have been inſpected by the author.

P. 260. Tridrachms are all very ſcarce, but not the more valued on account of their name: however, they may always claſs with tetradrachms in price. Some civic tetradrachms, of exceeding rarity and preſervation, will bring from one to four guineas.

P. 268. The Iriſh white crown has been ſold twice or thrice, and brought about 4*l.*

P. 276. Good pennies of Henry I. or of Stephen, are worth 2*l.* each. Delete the ſentence with regard to Engliſh coins of Richard I.

P. 277. The pieces, called groats of Edward I. are all proofs; and it is dubious if they were meant for pieces of that name. It is alſo more likely that they belong to Edward II. or III.

P. 279. Medalliſts aſſert, that there are quarter florins of Edward III. known, tho it ſeems doubtful if they are not coins of Aquitain. They have a helmet on one ſide, with a field of fleurs-de-luce; and not above one or two have yet appeared. There are two other gold coinages of Edward III. preceding his 27th year: the laſt of which has 42 nobles to the pound weight. All the pieces of both coinages are of great rarity, and much higher value than here ſtated.

P. 280. Of Richard III. there are only angels, and angelets; the firſt bring but 3*l.* 3*s.*; the laſt 10*l.* to 20*l.* The double ſovereign of Henry VIII. is common: delete the words in his coinage "being old ſtandard." Mary's ryal has ſold for 16*l.* 10*s.*

P. 281. In Cromwell's farthings for 10*s.* read 10*l.*

Anglo-gallic coins are all very ſcarce, ſave the gold ſalute, and the blank (or *white* piece in billon) of Henry VI. The gold coin of Edward the Black Prince, called the *chaiſe*, from his appearing on it ſeated in a chair of ſtate, was ſold, in 1766, to Mr. Hollis for 25*l.* 14*s.* 6*d.*